# ROCK CANDY

HARD, SWEET & STICKY

ISSUE 3
Aug–Sept 2017
£9.99

## PANTERA
BREAKING THE LAW

## URIAH HEEP
VOCAL DISHARMONY

## STEVE PERRY
INSIDE THE MIND OF THE VOICE OF JOURNEY

## ACCEPT
"I COULD SEE THEY WERE WEIRD"

WE'VE GONE MAD! 12 – YES 12 – PAGES OF **MAPLE LEAF MAYHEM**

# SCORPIONS
**A LIFE IN PIX – BY RUDOLF, KLAUS AND MATTHIAS**

## MANOWAR
THEY WEAR LEATHER, THEY WEAR SPIKES...

## MARILLION
'FUGAZI' SLEEVE DISSECTED

## GREAT WHITE
JACK RUSSELL SPEAKS

JUDAS PRIEST'S BACKWARDS MASKING TRIAL ★ VAN HALEN'S '1984' REVISITED ★ ERIC MARTIN'S LOVE OF FREE ★

KIP WINGER'S FIRST GIG ★ VINTAGE HUMBLE PIE ★ STYXMAN DENNIS DE YOUNG ★ BRENT MUSCAT: "I WAS TOO PRETTY!"

★ NWOBHM SINGLE SLEEVES ★ ROBERT PLANT OWES US 50 QUID! ★

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# ROCK CANDY

## WELCOME

**"AS I SIT HERE** listening to a vintage Ted Nugent album ('Cat Scratch Fever' on vinyl) and looking through the latest Rock Candy Records reissues (I thoroughly recommend Stone Fury's 'Burns Like A Star' if you haven't already placed your order) it occurs to me that we've hit yet another milestone. Baby steps for sure, but issue 3 of *Rock Candy Mag* is yet another move towards a certain kind of nirvana (no, not the band!) and setting out our stall in the broadest way possible. Of course it's thanks to you for getting us to this point, helping to confirm that all our yesterdays weren't spent in vain obsessing about these great bands. And your support, dear readers, warms the cockles of our hearts.

When the idea of featuring the Scorpions as our issue 3 cover stars first loomed into view we could hardly contain our excitement. Memories of the band's triumphant 1982 UK tour, with support act Blackfoot, came flooding back. The Scorps were promoting their milestone 'Blackout' album – you know the one, the cover featuring a head-bandaged Rudi Schenker lookalike with forks covering his eyes. It's probably the most stunning cover the band ever had and the music was just as breathtaking, including stone cold klassics such as 'Can't Live Without You', 'No One Like You', 'China White' and, of course, the solid gold title track. In addition, Blackfoot were the perfect support act, keeping the headliners on their toes and whipping the crowd (many waving confederate flags aloft) into a frenzy of excitement. The entire show was so captivating that no-one dared take a beer break.

Elsewhere in issue 3 there are some positively head spinning pages, spearheaded by Paul Suter's Maple Leaf Mayhem feature, a mega-forensic examination of the Canadian rock scene of the Seventies and Eighties, and another chance to reflect on Saga mainman Michael Sadler's positively magnificent moustache. Come on Michael, let the whiskers sprout once more for old time's sake. Your public demands it. Oh, and check out the very amiable Eric Martin's review of his Free collection, and much, much more... including Accept, vintage Uriah Heep, Styx's Dennis De Young and my up-close-and-rather-surprising encounter with Texan law enforcement when I worked with those amazing thrashers Pantera!

Derek Oliver – Master Of Mayhem
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Derek O.


ROCK CANDY
HARD, SWEET & STICKY

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**THIS ISSUE'S BIG QUESTION – WHAT WAS YOUR FAVOURITE ROCK GIG EVER?**

**THE TEAM**

**Owner and Publisher: Derek Oliver**
Budgie, New Victoria Theatre, London – 1976

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Trust, Belle Vue, Manchester – 1981

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**Production: Louise Johnson**
The Wildhearts, Private Showcase, London – 1993

**Creative Direction: Julia Melanie Goode**
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**Web Guy: Ross Sampson**
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Skid Row/Vain, Hammersmith Odeon, London – 1989

**Dave Ling**
Monsters Of Rock (featuring AC/DC, Van Halen, Ozzy Osbourne, Y&T, Gary Moore, Accept, Mötley Crüe), Castle Donington, Leicestershire – 1984

**John Nicholson**
Joe Satriani, Wiltern Theatre, Los Angeles – 1993

**Dave Reynolds**
Diamond Head/Tytan/Ore, Zig Zag Club, London – 1982

**Xavier Russell**
Day On The Green (featuring Journey, Black Sabbath, Cheap Trick, Molly Hatchet, Shakin' Street), Oakland, California – 1980

**Paul Suter**
Ian Thomas, El Mocambo Club, Toronto – 1981

**PHOTOGRAPHY**

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***www.weissguygallery.com***

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# ROCK CANDY MAG ISSUE 3 CONTENTS

## 88 VAN HALEN

### LETTER FROM THE EDITOR

Well who would have thought that already I'd be writing the welcome to Issue 3 of *Rock Candy Mag*? It only seems like five minutes ago that the boss Derek Oliver was chewing on a sausage in a London pub and we were excitedly plotting what we were going to do with Rock Candy's new print baby!

It's been so much fun to rewind and boot up a magazine that deals in the music we love, and it's been very gratifying to see that there are thousands of you out there who agree with us that music was at its unbelievable best in the '70s, '80s and early '90s. You've bought our mag, you've signed up for our free fortnightly newsletter and you've joined in the debate about all things rock and metal at our ever-expanding *Rock Candy Mag* Facebook group. I'd like to say a heartfelt thanks on behalf of all of us here for keeping the flame alive. Of course we need your help to spread the word about *Rock Candy Mag* anywhere and everywhere you can, so please tell your friends and share on social media whenever possible. Remember, the magazine is only available online at *www.rockcandymag.com*, so direct your rock-minded friends there to check us out! I've got a feeling there are millions more metal fans out there who'd love what we do. After all, what's not to like about a mag that features Scorpions legend Rudolf Schenker straddling a rocket-powered Flying V on its cover?!

I think Issue 3 is our best yet, covering every aspect of the classic rock scene. From thrashers Pantera to the golden voice of AOR god Steve Perry and all points in between, *Rock Candy* is the only magazine that's put together by the writers who were there. And we think it shows!

**Howard Johnson – Editor**
Email me at **hojo@rockcandymag.com**

## UPFRONT


**6 *ROCK CANDY* WRITER PLAYLISTS**
Songs about lights, forgotten European bands, Seventies rock majesty and the genius of Trust. *Rock Candy* writer playlists: doing the hard yards on YouTube so you don't have to.

**8 FROZEN IN TIME – HUMBLE PIE**
We can't think of a better way to pay tribute to Steve Marriott's astonishing rock voice than by sharing this incredible, iconic image of Humble Pie.

**10 STEP BACK IN TIME – FEBRUARY - MARCH 1980**
The big stories that were shaking us up in the world of rock back at the start of 1980. Ronnie Dio joins the Sabs, Diamond Head are touted as the next big riffing thing, Angel Witch get a shocking album review, and April Wine talk from Texas.

**18 PERSON OF INTEREST – BRENT MUSCAT**
The pretty boy guitarist on life in the Sunset Strip bubble back in the '80s – and how illness lets you know who your friends are...

**20 CLASSIC ALBUM SLEEVE – MARILLION'S 'FUGAZI'**
Mark Wilkinson explains how Hobnobs and Vesta curries helped him create this legendary cover.

**22 YOU COULDN'T MAKE IT UP – JUDAS PRIEST GO TO COURT OVER BACKWARD MASKING**
When two US teenagers shot themselves after listening to 'Stained Class', Rob Halford and Co. ended up defending Priest's work in court in 1990 against a charge of planting suicide-inducing messages – backwards!

**24 CLOSE ENCOUNTERS – ROBERT PLANT**
*Rock Candy*'s Malcolm Dome gets into a heated debate with the former Zep frontman over footy – and ends up losing out on 50 quid!

**25 MY FIRST GIG – KIP WINGER**
The rug-chested rabble-rouser tells us how a soft rockin' bassist and vocalist gave him the inspiration to make music his career.

**26 LETTER FROM AMERICA – UFO**
Former *Sounds* and *Kerrang!* writer Steffan Chirazi explains how time spent on the road in the US with UFO set him up for a new life in San Francisco.

**28 NWOBHM SINGLE SLEEVES**
Rock went back to its roots and it suddenly felt like anyone could do it again. DIY metal! Enjoy these classic single sleeves from an unforgettable era.


Exclusive interview

Albums available on *Rock Candy* Records

Want to comment on anything in *Rock Candy* Mag? Email us: **Editorial@rockcandymag.com**

## FEATURES


**30 DARK DAYS – URIAH HEEP**
Brit rockers Uriah Heep had to deal with not one, but two changes of vocalist after David Byron went off the rails. Malcolm Dome talks to guitarist Mick Box about some troubled times.

**36 EYEWITNESS – THE RISE OF PANTERA**
Pantera's hyper-aggressive brand of heavy metal wasn't finding friends at record companies. But *Rock Candy*'s Derek Oliver – working in A&R at the time – knew a good thing when he heard it. Here's the story of how he helped the Texas band land their major deal.

**42 ACCEPT – TEUTONIC TITANS**
Back in 1983 *Rock Candy* editor HoJo travelled 15 hours to Germany to write a *Kerrang!* cover story on the rising German band. Now, 34 years later, he hooks up with guitarist Wolf Hoffmann to discuss those far-off days.

**48 OVERLOOKED – MANOWAR**
*Rock Candy*'s John Nicholson investigates what it is about this enduring metal act that so divides opinion.

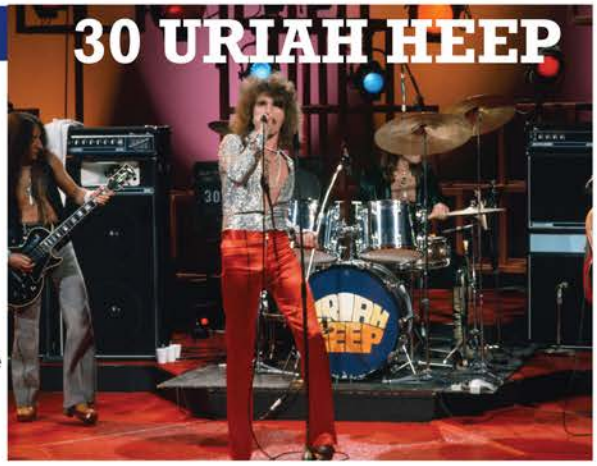
**52 THE *ROCK CANDY* Q&A – DENNIS DE YOUNG**
The erstwhile Styx frontman talks about how he helped invent the power ballad and why he'd love to do one more tour with the original band.

**54 SCORPIONS**
A career spanning more than 50 years is worth celebrating properly. Rudolf Schenker, Klaus Meine and Matthias Jabs give us their personal stories behind some iconic images.

**64 INSIDE STORY – MAPLE LEAF MAYHEM**
There was a time when Canadian rock music was simply unstoppable, with great bands and albums appearing almost weekly. *Rock Candy*'s Canuck rock expert Paul Suter finds out why, then selects his 50 greatest Maple Leaf mayhem albums.

**76 RAPID FIRE RECALL – JACK RUSSELL OF GREAT WHITE**
One of rock's great survivors opens up on highlights (like massive-selling albums) and lowlights (like prison sentences).

**80 UNCOVERED – STEVE PERRY'S STRANGE JOURNEY**
Jon Hotten gets under the skin of the Journey frontman who can quite justifiably claim to be the ultimate voice of AOR.


## PRODUCT


**88 REAPPRAISED – VAN HALEN'S '1984'**
Synths on a Van Halen album? How does that seismic sonic change stand up over 30 years later?

**90 *ROCK CANDY* REISSUES**
Check out these four fantastic rock re-releases from our mother label, Rock Candy Records.

**92 REVIEWS**
The most interesting old school music, books, and DVDs go under the *Rock Candy* microscope.

**94 THE INSIDE TRACK – ERIC MARTIN ON HIS OBSESSION WITH FREE**
The Mr. Big vocalist gives you his highly personal views on each of Free's album releases.

**98 CROSSWORD**
Eyes down ladies and gentlemen. It's time for that tricky old *Rock Candy Mag* crossword.

**99 SUBSCRIBE TO *ROCK CANDY* MAGAZINE**
We need your support to keep the music we all love alive!

### SCORPIONS GUITARIST RUDOLF SCHENKER ON THE STORY BEHIND OUR STUNNING COVER SHOT

"Looking at this photo makes me realise one thing. I have to do this again! The idea came from one of our guitar techs, Peter Kirkman. Peter is a legend in the industry. He worked with Mick Taylor after he left the Rolling Stones, then hooked up with Iron Maiden's crew, before going on to become my brother Michael's tech. He came over to me in 1990. As soon as Peter mentioned the idea of a Flying V rocket hybrid, well I could imagine immediately how great it would be. We were always on the lookout for ways to add extra excitement to our live shows, and this clearly fit the bill. I have no idea why, but I only did this stunt the once. I should have kept doing it, because it looked so great. Not too long ago a fan sent me a photo via Facebook of a tattoo he'd had done which is of me straddling the firework Flying V and he asked if I'd do it again. I wrote back and told him that I'll almost certainly be bringing it back in some form or another. All I have to do now is find a way to make it even more spectacular than before. But don't worry! I'm working on it!"

Photos: Cover by Iconic Pix/Bertrand Alary. Photoshop work by Nicolas Senegas. Contents page photos: Getty Images/Waring Abbott; Getty Images/Stefan M. Prager; Getty Images/NBC

# ROCK CANDY WRITER PLAYLISTS

**THERE'S GREAT ROCK MUSIC ALL OVER THE PLACE ON YOUTUBE, FROM UNDISCOVERED CLASSICS TO FANTASTIC LIVE PERFORMANCES. THE PROBLEM IS FINDING IT. SO LET US TAKE THE PAIN OUT OF SEARCHING WITH OUR EASY-TO-ACCESS PLAYLISTS.**

**SIMPLY TYPE THE WORDS IN BRACKETS INTO YOUR YOUTUBE SEARCH BOX... AND ROCK!**

## FIVE TUNES THAT WILL HELP YOU SEE THE LIGHT

**Chosen by Xavier Russell**

**Journey – 'Lights' ('Lights' JourneyVevo)**
Written by new vocalist Steve Perry and guitarist Neal Schon for 1978's 'Infinity' album, 'Lights' is the song that broke Journey big in America. Band manager Herbie Herbert pulled off a masterstroke by bringing in Roy Thomas Baker to produce the band's fourth album and this song is a production mini-masterpiece. The multi-layering Baker achieves here is wondrous, Steve Perry's vocal performance is simply joyous, and to this day 'Lights' remains one of Journey's greatest songs.

**UFO – 'Lights Out' (UFO1 Lights Out. The Roundhouse, London 12-6-1977)**
I loved UFO around this period in the late '70s, and for me, the band that performs this version of 'Lights Out' in '77 is the classic line up; Phil Mogg on vocals, Pete Way on bass, Andy Parker on drums, Paul Raymond on guitar and keyboards, and Michael Schenker on guitar. The whole band's on fire here, Mogg's voice has never sounded better and when Michael Schenker's guitar solo arrives it takes your breath away.

**Metallica – 'Hit The Lights' (Metallica – Hit The Lights Live San Francisco 1983)**
Witness Cliff Burton's second ever gig with Metallica. You can forgive the crappy VHS filming and the break up at the beginning of the song, because things eventually settle down and this becomes an immensely enjoyable watch. The energy coming off the stage is breathtaking and the guitar duel that breaks out between James Hetfield and Dave Mustaine is a sight for sore eyes and ears! It's messy as hell and the sound's not great, but this is one beast of a song and it's essential Metallica. I wish they were still like this.

**Van Halen – 'Light Up The Sky' ('Light Up The Sky' Live Best Version)**
A very raw version of 'Light Up The Sky' from Fresno, California in 1979. This was when Van Halen were at the peak of their powers. 'Van Halen II' had just been released and was tearing up the album charts. It's always been considered the band's party album, but 'Light Up The Sky' is ultra heavy thanks to Eddie Van Halen's lively excursions up and down the fretboard. Checking out this live version makes you realise what a gifted guitarist he is. Even the tone Eddie gets from his guitar is extraordinary.

**Pat Travers Band – 'Boom Boom (Out Go The Lights)' (Boom Boom Out Go The Lights Mark Tuttle)**
Watching this live clip bought back fond memories of seeing Pat and his band on the 'Crash & Burn' tour at the Hammersmith Odeon in London on 26 March 1980. I'd forgotten just what a gifted guitarist Travers is, and this rendition of 'Boom Boom' is absolutely superb. Pat always could boogie with the best of 'em. This version runs to seven minutes and 39 seconds, with Pat wringing the neck out of his guitar as he churns out one impressive solo after another. I really didn't want it to end.

## FIVE EUROPEAN BANDS FROM THE '80S YOU MAY HAVE FORGOTTEN ABOUT

**Chosen by Malcolm Dome**

**Skagarack – 'I'm Alone' (Skagarack – I'm Alone)**
This video is the ultimate representation of '80s rock. The hairstyles and fashion (non)sense will surely make you squirm with embarrassment. But if you can make it beyond the superficial you'll get to a truly stunning song. Seriously, this Danish band had it all and 'I'm Alone' is easily one of the best AOR tunes of the time. Had they been American they would have been huge. But those clothes... ouch!

**Faithful Breath – 'Skol' – (Faithful Breath – Skol)**
This song is powerful and melodic, but you can't help feeling that the band are just a teensy bit ludicrous. You can imagine what this video might have been with a huge production. Sadly, though, it looks like it cost about a fiver. The band were clearly hoping to come across as wild Vikings. They ended up looking like extras from 'Rentaghost'. It may have been unintentional, but that makes this video fantastic fun from start to finish.

**Heavy Load – 'Heavy Metal Angels' (Heavy Load Heavy Metal Angels)**
Europe may have stolen their thunder, but for a while at the start of the '80s these Swedes were the country's pre-eminent hard rockers. They boasted both anthemic power and pristine musicianship and, as you can see for yourselves, there was no shortage of energy onstage. 'Heavy Metal Angels' is from Heavy Load's best album, 1982's 'Death Or Glory'. Sadly glory eluded them...

**Rosy Vista – Rosy Vista Documentary (Rosy Vista documentary)**
The UK had Girlschool, America had Vixen and Germany had... Rosy Vista. These all-female rockers were signed to Noise alongside Celtic Frost, Voivod and Kreator, but never got very far. But as this documentary shows, there was a lot to admire musically about the band. Well worth checking out. A word of warning, though – the documentary's in German!

**Vic Vergat – 'Hot Love' (Hot Love 1981)**
The Italian had already been around for a while when he released his storming 1981 album 'Down To The Bone', from which 'Hot Love' is taken. Vergat's band featured future Ratt drummer Bobby Blotzer and bassist Tom Croucier, brother of Ratt's Juan. The power trio set-up really suited the guitarist and vocalist. This song has plenty of NWOBHM inferences, which you might have expected given the period, and it drives along nicely. With a little more luck and focus, maybe Vic could have been big.

## FIVE SONGS YOU NEED TO SEE AND HEAR BY LEGENDARY FRENCH ROCKERS TRUST

**Chosen by Howard Johnson**

**'Les Brutes' (Les Brutes Live Cologne 8/17)**
Taken from a live performance in Cologne, Germany that was filmed for the *Rockpalast* programme, this is a coruscating version of the track from 1981's 'Marche Ou Crève' where Bernie sings what we can only assume are the original lyrics of 'Les Russes' (the Russians), especially given that he's wearing a "Solidarity" T-shirt here. Nicko McBrain is the man behind the drum kit and the band sound absolutely ferocious here.

**'Certitude... Solitude' (Trust Certitude... Solitude...)**
A primitive video features vocalist Bernie and bassist Vivi in black and white miming along to the words. Don't know what the rest of the band were up to, but they clearly weren't available, so there's only a short burst of backstage footage featuring the whole group. No matter, this beauty from 'Marche Ou Crève' can survive an average vid, no problem.

**'Antisocial' (Antisocial Trustofficiel)**
Metal music isn't known for politically charged lyrics, but 'Antisocial' provides the proof that maybe tough music should ally itself to tough words more often. Guitarist Nono is on fire, and it's no lie to say 'Antisocial' contains some of the greatest riffs ever constructed in the name of rock. It's that good! Never mind the overly dark "faux live" footage on this clip, it is still the business.

**'L'Elite' (Trust chez Guy Lux en 1980)**
The song that started it all off for the Frenchmen. This perfect combination of punk intensity and hard rock precision is taken from the band's first album, 1979's 'Trust'. Never has a diatribe against unearned privilege sounded so furious, intense, and utterly thrilling as on this black and white performance for a French mainstream entertainment show. The presenters look positively scared!

**'Ton Dernier Acte' (Ton dernier acte. (your final gig). Tribute to Bon Scott)**
A moving montage and tribute to the band's friend Bon Scott, this song starts off as a blues noodle before moving into a low-slung groove that's as insistent as it is menacing. The song shows that Trust in their pomp had all the rock bases covered and could effortlessly turn their hand to everything. A slow burner *par excellence*.

## FIVE PRIME SLICES OF CLASSIC '70S ROCK

**Chosen by Derek Oliver**

**Nazareth – 'Bad Bad Boy' (Nazareth-OGWT "Bad Bad Boy")**
This is all about vocalist extraordinaire Dan McCafferty, whose voice is like sandpaper, rough around the edges and even rougher on the inside. And let's not forget Manny Charlton's imperious slide guitar. All is perfectly captured on this *Old Grey Whistle Test* appearance. The studio looks tiny, but the band and the music are bursting at the seams with rock excellence.

**Robin Trower – 'Bridge Of Sighs' ('Bridge Of Sighs' 1974 UK TV)**
The closest anyone got to the sound of Hendrix, Trower was panned for the similarity, but wielded a secret weapon in vocalist/bassist James Dewer. Trower wrung his Stratocaster dry with liquid solos and startling use of a wah-wah pedal. This footage captures not only his incredible playing, but also his infamous gurning, which gave him the nickname of Old Fish Face!

**Budgie – 'Breadfan' (Budgie - Breadfan)**
All hail the Welsh Black Sabbath. Tony Iommi may be the king of heavy guitar riffs, but Tony Bourge stands shoulder to shoulder with him. 'Breadfan' is an amazing number, as a repetitive guitar intro quickly segues into a crushing main riff before Burke Shelley adds off-the-chart vocals. This promotional video was exhumed a few years ago to the delight of die-hard Budgie fans.

**Ted Nugent – 'Stranglehold' (Stranglehold-Ted Nugent live 1976)**
Ted's monumental debut solo album contained a bevy of tip-top tracks, including this swanky barnburner. The groove is undeniable, providing Ted with a platform to solo endlessly on his weapon of choice, a Gibson hollow body Byrdland. This footage was captured by the enterprising German *Rockpalast* TV programme and finds Ted in fine form.

**Montrose – 'Bad Motor Scooter' (Bad Motor Scooter (Live @ Old Grey Whistle Test 1974)**
Another gem from the BBC's *Old Grey Whistle Test*, capturing early Montrose in full flight. Vocalist Sammy Hagar in mile-wide loon pants, guitarist extraordinaire Ronnie Montrose coaxing proto metal riffs from his Gibson Les Paul, and Denny Carmassi battering his drumkit. Fourth man in the mix is legendary bassist Bill Church. Watching this, it's easy to see why Montrose are so revered.

# FROZEN IN TIME

## DATELINE: 1974

Humble Pie, 1974. L-R: Jerry Shirley (drums), Greg Ridley (bass), Steve Marriott (vocals and guitar), Clem Clempson (guitar)

Photo: Getty Images/Michael Ochs Archive

# HUMBLE PIE

This shot of **Steve Marriott**, leader of his very own pack of rock'n'roll ragamuffins, is as iconic as it gets...

**IT'S AMAZING THAT WHEN** the truly great hard rock vocalists are discussed, more often than not one man's name is conspicuous by its absence. While Robert Plant, Paul Rodgers, David Coverdale and Ronnie Dio are rightly hailed for their exquisite rock voices, Steve Marriott is very rarely mentioned in the same breath. And dare we say it, maybe Marriott was the best of the lot.

**PERHAPS IT** has something to do with the background of the man from Manor Park, London. Marriott had first found fame with the Small Faces, all Swinging Sixties and Carnaby Street fashion. I guess you might have called Steve a mod. He was stylish as anything and very much a man of the moment. But forget all the trappings of chic for a minute and listen to the voice. This is a man who, as the saying goes, could have sung the telephone directory and he would still have made the hairs on the back of your neck stand up straight.

**ONCE STEVE** got musical wanderlust and wanted to spread his wings, though, that was when he really started to show the rockers just what he was made of. Marriott's voice was so good that he was never going to hook up with anything less than top, top players. Enter drummer Jerry Shirley, bassist Greg Ridley and young guitar prodigy Peter Frampton. This original Humble Pie line-up, with Marriott also playing guitar, came together in Essex in January of 1969. From the first thwack of Shirley's snare, the first booming bass rumble from Ridley's stack and the first golden Frampton riff, it was obvious that this sound was going to be special. Very special. Frampton left the band in 1971 to be replaced by former Colosseum man Clem Clempson, but Humble Pie's hard-edged blues rock sound just kept on rolling on.

**OUT FRONT** there was Steve. The boy was pipe cleaner thin, but when he opened his mouth it was as if God's own angels had decided they were throwing their cards in with the rockers. With that voice Marriott slayed everything he touched, roaring and swooping when he wanted to rough you up, insecure and plaintive when he fancied tugging at your heart strings. There are so many amazing Marriott vocal performances to choose from in the Humble Pie canon that it's almost impossible to pick out the supreme leader. But we're not paid to do things the easy way, so let's single out 'Black Coffee' as the *pièce de résistance*. Written by Ike and Tina Turner and recorded for the 1973 Humble Pie double album 'Eat It', you don't need us to point out what the song is about. Not once you've heard those oh-so-sexy female backing vocals. But you do need to listen to these three minutes and 11 seconds of absolute vocal genius. Do yourself a favour. Put it on repeat.

**OF COURSE** Steve Marriott's inner demons were often at work and they eventually got the better of him. Full of drink, as well as Valium and cocaine, he died of smoke inhalation from a fire at his home in Arkesden, Essex on 20 April 1991, when he was just 44 years old. It appeared the fire was caused by a cigarette that Marriott had lit before falling asleep. What a stupid, tragic waste. What incredible songs would this man be singing were he still alive today?

**BUT LET'S** not dwell on the negative. Let's celebrate the man. Simply by looking at Marriott at the head of his band in this sensational image from the back cover of 1975's 'Street Rats' album – with ciggy, moustache and trilby – you know you're in the presence of rock'n'roll genius.

**HOWARD JOHNSON**

# STEP BACK IN TIME

# FEBRUARY–MAR

*ROCK CANDY*'S DAVE LING LEAFS THROUGH THE BACK PAGES OF THE UK ROCK PRESS TO BRING THE BIG NEWS ITEMS OF THE DAY BACK TO LIFE AND ANALYSE HOW THOSE STORIES REALLY PLAYED OUT...

Ronnie Dio fronting Black Sabbath at the Oakland Coliseum, Oakland, California, 27 July 1980

## RONNIE TO THE RESCUE! DIO REPLACES OZZY IN SABBATH

**DATELINE: 8 MARCH 1980**
**MAGAZINE: *SOUNDS***

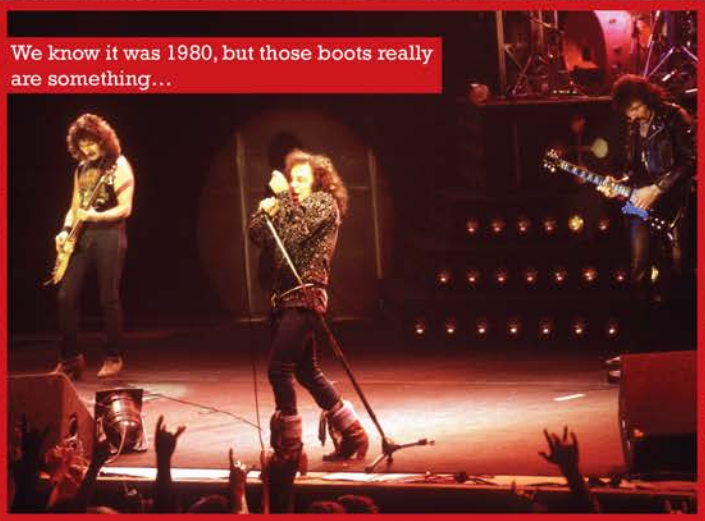
**TO MANY, THE IDEA** of Black Sabbath without Ozzy Osbourne was simply unthinkable. But when the band elected to fire their larger-than-life singer in 1979 after drink and drugs had brought Sabbath to its knees, that unlikely scenario became a reality. Given Ozzy's huge personality and distinctive vocal style, it seemed entirely feasible that no other rock singer would be able to fill his shoes. The truth was that *almost* nobody would be able to fill his shoes. Former Elf/Rainbow frontman Ronnie James Dio was the exception. The American may have been small in stature, but he had the biggest voice and a sense of self to match. As Sabbath prepared to release 'Heaven And Hell', their first album to feature the 37 year old, *Sounds* dispatched reporter Sandy Robertson to Paris to dig into the whys and wherefores of the new band line-up.

**DESPITE THE** fact that Sabbath had been given a new lease of life, Robertson found the band – particularly bassist Geezer Butler and drummer Bill Ward, who was getting over a family bereavement – in a grumpy mood. Over a particularly unappealing meal, Robertson dared to suggest that the law of averages alone meant there had to be at least one nice location in Paris. "Yeah," the bassist glowered sullenly, "the airport." Facing a world tour that would last from April 1980 to February 1981, Butler would be seeing a lot of airports over the following months.

**IN THE** wake of the of the band's previous two albums, 'Technical Ecstasy' (1976) and 'Never Say Die!' (1978), which had been dismissed by some as lacking focus and substandard, 'Heaven And Hell' was precisely the album Black Sabbath had needed to make. "Dio has injected a whole new energy into the group. Just sit back, turn it up and feel your brain explode," said *Sounds*. Given that he apparently didn't own a single Black Sabbath album, journalist Roberston was a strange choice to discuss the return of the Sabs. But maybe his appointment was supposed to tie in with the overall spirit of rebirth.

Photos: Getty Images/Larry Hulst

# CH 1980



We know it was 1980, but those boots really are something…

**FAMILY ISSUES** aside, Ward was in a fairly bad mindset at the time anyway. His drinking was spiralling out of control. As Robertson arrived at the Intercontinental Hotel for the interview, a plumber who'd been hired to remove the vomit from the sink in Ward's room had just left. The drummer would quit the band months later, citing not only his addiction issues but also the fact that he missed Osbourne terribly.

During the Paris encounter, though, Bill couldn't speak highly enough of Dio. "For a start, he's more intelligent," he said. "Ronnie is a musician; he can arrange a song a lot better than Ozzy could. I think he's an excellent singer, period. He blends perfectly into the band."

Perhaps ironically, considering his own situation, Ward revealed that Osbourne's lifestyle had played a huge part in the split. "About this time last year [*spring 1979*] Oz wasn't looking after himself," said Ward. "His health. Stuff like that. It's the reason why [*the singer's job in Sabbath*] went out the window," the drummer revealed.

**FOR HIS** part, Robertson admitted to being more interested in the band's manager at the time, Sandy Pearlman, than the group's internal bickering. Pearlman, who died in 2016, was a noted rock producer, professor, songwriter and record company executive from New York, who also oversaw the affairs of Blue Öyster Cult. Sabbath and BÖC would co-headline a tour of North America, called 'The Black and Blue Tour', later in 1980. Pearlman had declared himself a fan of the band. Butler found that to be a blessing.

"With most managers, all they think about is the money, how much they're going to earn off you," he sighed. "It makes a change for somebody to come in who's really a fan of the band."

"Plus," Ward guffawed, "Sandy is one of the scruffiest arseholes anybody could wish to meet. That's why I liked him. I thought I dressed badly... this guy is worse."

## *ROCK CANDY* SAYS...

**RONNIE JAMES DIO'S ARRIVAL** in Black Sabbath represented more than a change in personnel. It wasn't just a way of resurrecting what had gone before. Before 'Heaven And Hell' Sabbath were tired and jaded. Being blown off the stage by an exuberant support act called Van Halen in 1978 only highlighted the band's malaise.

With his golden voice and sophisticated compositional skills Ronnie Dio handed Sabbath the tools to grow into something new. He brought them finesse and a sense of tuneful gravitas without sacrificing the heaviness the band's brand had been founded on. When 'Heaven And Hell' was released on 25 April 1980, people who hadn't considered themselves fans of Sabbath's sometimes-simplistic *sturm und drang* were seduced. One of the very first pieces the band worked on was what Butler had called "an old blues song" written by Tony Iommi called 'Children Of The Sea'. It had been discarded in the Osbourne days. But with Dio's melody and lyrical prose, the "new" Sabbath rebuilt it into an all-time great hard rock track. "Quite frankly, [*that song*] would have been beyond us with Ozzy," was Iommi's honest assessment. So would the lyrical content of the record's title track, pondering the balance between good and evil.

**DIO WAS,** however, a man who was very aware of his own self-worth. When he started to believe Iommi and Butler were tampering with the levels of his voice during the mixing of 1982's 'Live Evil', Ronnie didn't shirk from confrontation and that resulted in his exiting the band. Dio returned for 1992's 'Dehumanizer', but another point of principle – whether or not to open for his forerunner Ozzy Osbourne – would cause further bad blood.

"I'm not doing that," stated Dio. "I'm not supporting a clown." Again he walked away. Fortunately for Butler and Iommi, Judas Priest's Rob Halford was available and honoured to step into the breach.

When Ronnie, Tony, Geezer and drummer Vinny Appice re-grouped as Heaven & Hell in 2006, most rock fans were delighted. This was the happy ending they all wanted. Sadly it didn't work out that way, as Dio died from stomach cancer on 16 May 2010, before a follow-up album to 2009's 'The Devil You Know' could be recorded.

**RONNIE LEFT** behind three touchstone career records; 'Rising' by Rainbow, his own band's 'Holy Diver', and 'Heaven And Hell'. The latter really does stake a legitimate claim to being the finest Black Sabbath album of them all.

# STEP BACK IN TIME

Diamond Head photographed in London, 1980. L-R: Colin Kimberley (bass), Duncan Scott (drums), Sean Harris (vocals), Brian Tatler (guitar)

## GREAT WHITE HOPES DIAMOND HEAD ROCK LONDON'S LYCEUM

## DATELINE: 23 FEBRUARY 1980
## MAGAZINE: *SOUNDS*

**WRITER GEOFF BARTON'S LEGENDARY** introductory piece on Diamond Head from the pages of *Sounds* was almost as memorable as the band he was writing about. "There are more good riffs in the average single Diamond Head song than there are in the first four Black Sabbath albums," famously declared Barton in praise of the four-piece from Stourbridge, in the West Midlands. And you know what? He was lying, of course. But the statement was based on a thread of truth.

**AT THE** time, Diamond Head were one of the leading lights of the New Wave Of British Heavy Metal. Still in their late teens, singer Sean Harris, guitarist Brian Tatler, bassist Colin Kimberley and drummer Duncan Scott were four schoolfriends who were three years into what would prove a hugely influential career.

Barton met the band at their gig at London's Lyceum as part of the 'Metal For Muthas' tour, headlined by Iron Maiden and featuring Praying Mantis as special guests. According to Barton, Diamond Head were "very much poor relations" at the show, performing a set of just four songs – 'Am I Evil?', 'Helpless', 'Sucking My Love' and 'Lightning To The Nations' – and doing so "squeezed onto a stage area the size of a postage stamp." But their blitzkrieg display on the tour confirmed the writer's hopes for the fledgling band, at the same time renewing his faith in the NWOBHM movement following what he called the "profoundly disappointing" 'Metal For Muthas' album release.

"Their mountain-moving, riff-laden songs may not say anything particularly new or different but are probably the hardest hunks of epic metal to be heard since Judas Priest's 'Victim Of Changes'," Barton claimed.

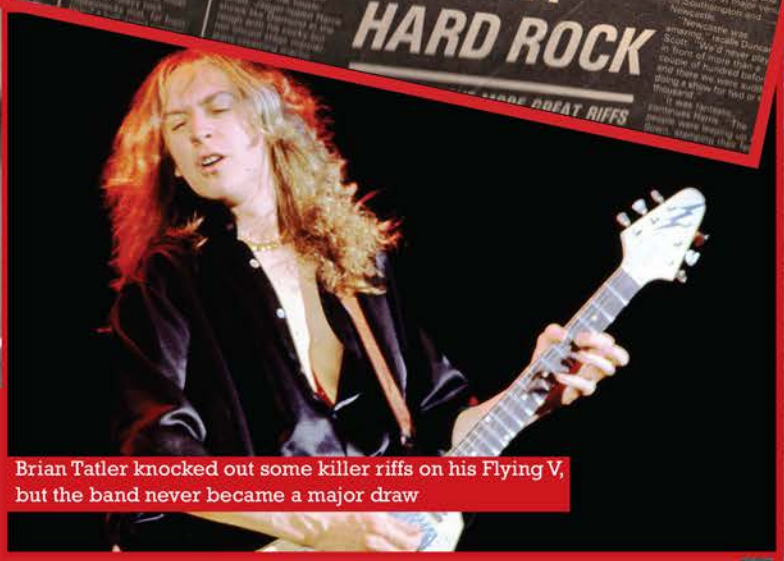
The writer was struck by frontman Sean Harris's heavy Brummie accent, so strong "it makes the *Crossroads* actors sound like the cast of *To The Manor Born*". But the singer still managed to get his points across.

"We get carried away," Harris explained when asked about the sheer density of riffs in the band's material. "We come up with these great licks and feel that we have to stick them all in [*to a song*]. We can't waste them." The singer was proud that Diamond Head had never resorted to playing other people's music. "Our set-list is all-originals," Harris told Barton. "We don't do cover versions, never have done."

**AT THE** time of the interview the band's independent debut single, 'Shoot Out The Lights', was still a few months away. Aside from the Lyceum, Diamond Head had been used to performing for no more than two or three hundred people a night until they bagged a prized support slot with AC/DC on the 'Highway To Hell' tour. What Diamond Head really wanted next was to sign a record contract, as so many of their contemporaries had already done. "We can write ballads, but onstage we try to knock our audiences dead," Harris said.

"I felt for my pulse," concluded Barton in his review. "But it had stopped."

Photo: Iconic Pix/George Bodnar Archive; Iconic Pix/PG Brunelli



Brian Tatler knocked out some killer riffs on his Flying V, but the band never became a major draw

## *ROCK CANDY* SAYS...

**FOLLOWING THE SELF-RELEASED** first album, 1980's 'Lightning To The Nations', Diamond Head did get to sign a contract with a major label, but choosing to go with MCA ultimately proved to be the band's undoing. Iron Maiden had EMI and Def Leppard were part of the Phonogram empire. Both bands had professional management. Diamond Head, meanwhile, were represented by Harris's mum. MCA had very little experience of working with rock music and the relationship was plagued by pressure to write shorter, less-complicated songs.

"Apart from MCA, all we'd been offered was deals for two singles and if those weren't hits then we'd get dropped," guitarist Brian Tatler told me years later. "Or they wanted us to change our drummer or something."

Diamond Head released the 'Borrowed Time' album on MCA, but during the troubled recording sessions for the following year's third album, 'Canterbury', MCA asked the band to change their drummer. The band acquiesced and reluctantly sacked Duncan Scott. Disgruntled bassist Colin Kimberley soon walked.

"We got a better drummer but we didn't necessarily become a better band," Tatler pointed out sadly. "U2 stuck with their original line-up and despite the limitations of certain players it saw them through. Dunc and Col were the heart of this band and their replacements were just on a wage."

**'CANTERBURY' WAS** an undeniably brave and interesting record, but it wasn't what the band's fans wanted to hear in 1983 – and when a mistake in the pressing stages meant that all 20,000 vinyl copies jumped when played, the band's future was doomed. Diamond Head broke up two years later.

Harris and Tatler tried to work together again during the 1990s and noughties, though with somewhat inconsistent results, and after Sean jumped ship for the final time Tatler pushed on with singer Nick Tart from 2004 to 2014.

The addition of singer Rasmus Bom Andersen has given Diamond Head a considerable kick up the backside and the band's current, eponymous album – 2016's 'Diamond Head' – is the best thing to bear the band's legendary name in decades.

**THE PATRONAGE** of Metallica, who have covered several Diamond Head tunes though their career, continues to put bread and butter on the table. Of course, it could be argued that the San Franciscans robbed their UK counterparts wholesale, though Tatler insists there is no jealousy at all.

"Metallica worked 50 times harder than us," the guitarist once told me. "Lars Ulrich was very sussed in that he figured out who was the best manager and what was the best label, and he put it all together perfectly."

Sadly for Diamond Head, this wasn't a lesson they learned – they seemed to do the exact opposite.

# STEP BACK IN TIME

Angel Witch get ready to square up to Paul Suter. L-R: Kevin Heybourne (guitar), Kevin Riddles (bass), Dave Hogg (drums)

Witch trials

ANGELWITCH
'Angelwitch'
(Bronze BRON532)* ½

GREAT, FABULOUS. I really like it!

I am of course referring to the ending of this appalling piece of vinyl, a moment of sheer bliss in biting contrast with the acidic agony of 40 minutes of undiluted torture, imposed by what sounds like rejected Uriah Heep material bootlegged from the roof of an outside lav on a portable cassette recorder with flat batteries. The aural equivalent of Blackburn Council Refuse Tip, the vinyl answer to fouling the footpath . . . and the pointed answer to all of us who said Angelwitch would never get a deal.

Unfortunately the answer that should have been a triumphant riposte got a little slurred, and speech therapy is clearly in order. Angelwitch mean this album perfectly seriously, and so in equally serious manner it has to be pointed out that the production on this album is destructively dreadful. The band should sound full, hard and menacing, but rarely get past the aural equivalent of being a bit rude. Kevin Heybourne's guitar is the only exception, turning in some suitably effective tones, but what's the point when the rest of the mix is as limp as a blancmange umbrella in a rainstorm?

The vocals are weak and tremulous (OK, they can't sing, but it's not exactly diplomatic of the producer to make it so painfully obvious) and the mix is appalling, emphasising a bass sound tremendous only in its weediness. Only on the climax of 'Angel Of Death' (that title! Quelle cringe!) does the whole thing gel into genuine, effective power.

Let's face it, Angelwitch and I stand far apart, but I find myself hating this album for the wrong reasons, and they must surely feel let down by it. They should deafen and bludgeon me, drive me whimpering from the room (they do live, after all), but this album's just so weedy. Lads, you can do much better (i.e. worse) than this!

PAUL SUTER



ANGEL WITCH: weedy

## WRITER SUTER DESTROYS ANGEL WITCH

## DATELINE: MARCH 1980

## MAGAZINE: *SOUNDS*

**AS CRITICAL MAULINGS GO,** Paul Suter's shooting down of the first Angel Witch album is pretty hard to beat. Once named by the *Guinness Book Of Records* as the least successful chart act of all time after their 1980 single 'Sweet Danger' reached Number 75, then dropped out of the charts the following week, the south Londoners were derided as the whipping boys of the New Wave Of British Heavy Metal.

This is all unfair. Many metal acts released singles at the time that totally failed to make the Top 75. But, as the band would find out to their cost, mud sticks.

*Sounds* didn't like Angel Witch very much in the first place. Though the band regularly smashed attendance records at the Marquee in Wardour Street, London the presence of 17-stone bass player Kevin Riddles in the trio would always be a visual diversion, in addition to a sound that one critic witheringly described as: "The first Black Sabbath album played through a cement mixer." ("Sounds good to me!" – *Editor HoJo*)

**ANGEL WITCH** were never in danger of becoming fashionable. As guitarist and vocalist Kevin Heybourne told me back in 1998: "There was more of a glamour angle to most of the other bands [*in the NWOBHM*]. People like Def Leppard had more of an image. With us, there were Fatty and Skinny [*himself*] up at the front and this hippy [*Dave Hogg*] on the drums. For some people that was a bit weird, but we never pretended to be anything we weren't."

Much like Diamond Head, the three-piece struggled to find a label home, going with Bronze despite interest from Polydor and Arista. And then along came Paul Suter, *Sounds'* hard rock specialist (and now a *Rock Candy* contributor) with a particular interest in all things Canadian and/or female-fronted. Angel Witch weren't from Canada. They were from London. And Heybourne definitely wasn't a woman. How 'Angel Witch' found its way onto Suter's reviewing turntable is hard to fathom. But whatever the reason, blood was spilled.

Suter awarded 'Angel Witch' one and a half stars (out of five) and roundly dismissed it as: "40 minutes of undiluted torture... the aural equivalent of a Blackburn refuse tip... as limp as a blancmange umbrella in a rainstorm... with a bass sound tremendous only in its weediness, it's the vinyl answer to fouling the footpath." With all of the understatement at his command, Suter summed up: "Let's face it, Angel Witch and I stand far apart, but I find myself hating this album for all the wrong reasons. They should deafen and bludgeon me, drive me whimpering from the room... but this album's just so weedy."

Photo: Getty Images/CAB Archive; Iconic Pix/PG Brunelli

## *ROCK CANDY* SAYS...

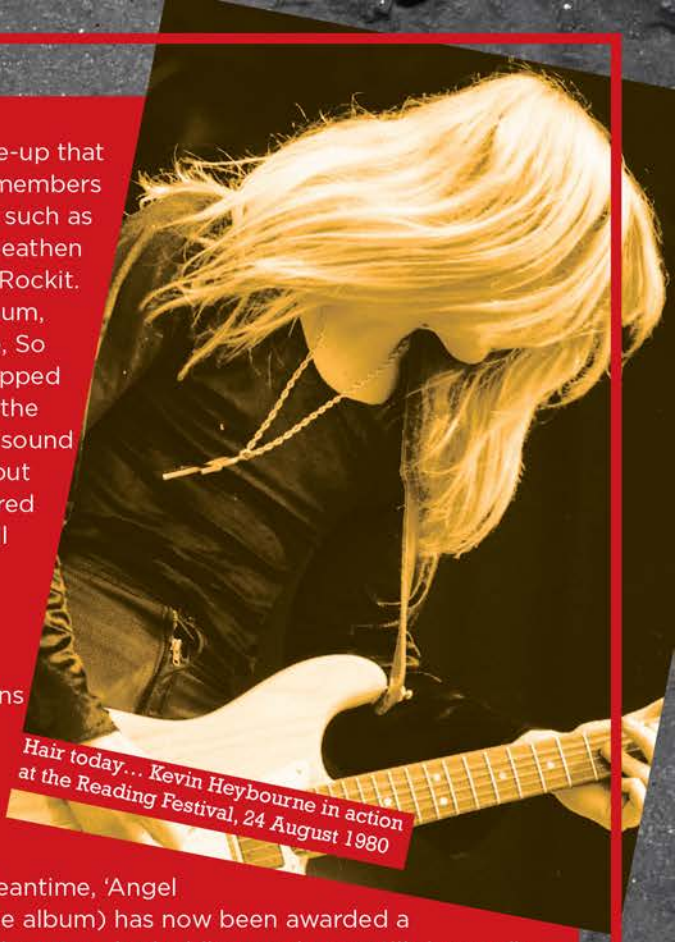
**PAUL SUTER MAY HAVE** been scathing about the 'Angel Witch' album, but no sooner had the album reached the racks than the band were echoing at least some of the reviewer's criticisms.

When Robbi Millar interviewed the band for *Sounds*, saying they resembled "three south-east London GPO telephone engineers," Dave Hogg admitted that the difference between the way the record sounded and how the band's live performance came across was "a bit worrying", adding: "People might buy it and wonder why it doesn't sound very much like us."

Heybourne left the blame at the producer's door. Martin Smith had worked with the Electric Light Orchestra, so heaven knows how he ended up in a room with Angel Witch. "I suppose that's where the harmony stuff came from," Heybourne said. "Personally, I wasn't too happy about that."

After a UK tour with labelmates Girlschool, Hogg left the band. With replacement Dave Dufort in place, Angel Witch struggled on for a while longer before internal issues became insurmountable. Following a farewell gig at London's Marquee in September 1981, Riddles formed Tytan and Heybourne joined Deep Machine before "poaching" their members for a new-look Witch.

**IN THE** years that followed, Heybourne has stubbornly persevered with the Angel Witch project, going so far as to relocate to the Bay Area on the US west coast to form a line-up that featured members of groups such as Exodus, Heathen and Lääz Rockit. A 2011 album, 'As Above, So Below', tapped back into the signature sound of the debut and featured fanboy Bill Steer of Napalm Death/Carcass/Gentlemans Pistols fame on guitar.



Hair today... Kevin Heybourne in action at the Reading Festival, 24 August 1980

**IN THE** Meantime, 'Angel Witch' (the album) has now been awarded a kind of cult status. And while people are still demanding to hear its songs without the OTT production, Angel Witch the band will continue to play on. So perhaps, despite Paul Suter's best efforts, they had the last laugh after all!

## SNIPPETS – SHORT, SHARP SHOCKS FROM FEB–MAR 1980

### 'METAL FOR MUTHAS' ALBUM "A JOKE"

**DATELINE: FEBRUARY 1980**
**MAGAZINE: *SOUNDS***

Geoff Barton, the writer who'd coined the phrase 'Metal For Muthas' to kick-start the movement, put the boot into a compilation album of the same name that featured Iron Maiden, Praying Mantis, Samson and, er, Swedish group The EF Band. Mantis's song, 'Captured City' was declared "weaker than Clark Kent carrying a suitcase full of Kryptonite," while the whole package was dismissed as "a joke, and not a very funny one either." Summing up, Barton said: "Of the nine bands concerned, only Maiden can emerge with their heads held high."

### MAIDEN: "WE'RE THE ONLY REAL NWOBHM BAND"

**DATELINE: FEBRUARY 1980**
**MAGAZINE: *SOUNDS***

With the release of Iron Maiden's eponymous debut a few weeks away, writer Garry Bushell met the band for one of their first major features. Paul Di'Anno was in buoyant mood, predicting his group would "blow the bollocks" off Judas Priest during an imminent support tour, declaring: "We're the only real NWOBHM band because we're the only ones who don't give a monkey's. We're a metal band with a punk attitude."

### ALICE GOES NEW WAVE ON 'FLUSH THE FASHION'

**DATELINE: MARCH 1980**
**MAGAZINE: *ROLLING STONE***

The execution of Alice Cooper's fifth solo album wasn't "nearly as good as the idea behind it", according to David Fricke. *Rolling Stone* praised the fact that 'Flush The Fashion' contained some of the singer's "feistiest songs in years", but griped over Roy Thomas Baker's "air-tight, homogenized, new wave production" and a mysteriously uncredited backing band. "With spiritual sons like Gary Numan and The Ramones giving Cooper a run for his money, this comes as too little too late," was the overall verdict.

# STEP BACK IN TIME

A band leaving you in no doubt as to who they are

## APRIL WINE CUT SHORT AHEAD OF DONINGTON

### DATELINE: 8 MARCH 1980
### MAGAZINE: *SOUNDS*

**CANADA'S APRIL WINE FEATURED** in the line-up for the very first Monsters Of Rock festival at Donington Park in the summer of 1980, appearing midway up a bill that also included Touch, Riot, Saxon, Scorpions, Judas Priest and headliners Rainbow.

It said much about the Canadian band's growing popularity that some months beforehand they'd played a four-date theatre-level headline tour of the UK that included a slot at London's Hammersmith Odeon on 8 March. April Wine's label, Capitol, seemed keen to break them in this country, issuing a special four-song EP to commemorate the occasion ('I Like To Rock' and 'Before The Dawn' that were lifted from the previous year's 'Harder... Faster', plus the back catalogue gems 'Rock 'N' Roll Is A Vicious Game' and 'Roller') accompanied by a free limited-edition sew-on patch.

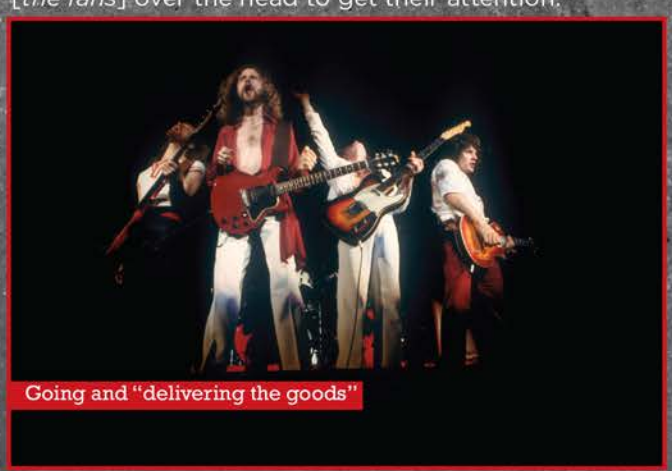
In a fairly terse article titled 'My five minutes in Texas with April Wine', *Sounds* writer Sandy Robertson wrote about a trip to the States that was intended to serve as an appetizer for those British dates, a plot foiled by the fact that by the time he got there the group's shows in Houston and Dallas had been pulled due to illness within the camp of headliners the Outlaws.

**ROBERTSON WASN'T** happy, and duly filled out his word count with a travelogue. But he did find time to write *something* about the band. 1979's 'Harder... Faster' was April Wine's eighth studio recording of a career that dated back to 1969. And even though Capitol now seemed firmly behind the band, Robertson made a lot of the fact that many of the group's albums could be found in the cut-out racks of record stores. Vocalist and guitarist Myles Goodwyn, the one guy who'd been along for the entire ride, owned up to the fact that the band had had a rethink a while back when 'Roller' from 1978's 'First Glance' album presented April Wine with a hit outside of Canada.

"We sorta sat down and said, 'Well, let's bring things into focus here: Let's play a little more guitar, less piano, less ballads and more rock'n'roll'," Goodwyn said.

For all of its brevity and its borderline insulting tone – Robertson mocked the band's "toothy grins and thinning hair", comparing them to "backwoods extras from the movie *Deliverance*" – the feature was also perceptive. The writer described Goodwyn as being of calm demeanour "but he has eyes that look as though they belong to someone who worries a lot." Robertson reckoned this was "probably his final chance to make it to the big bucks."

For his part, Goodwyn seemed to rue the fact that April Wine had been forced to reinvent themselves in the first place. "It seems you can't be subtle these days, especially in the States," he moaned. "You have to hit [*the fans*] over the head to get their attention."



Going and "delivering the goods"

Photos: Getty Images/Michael Ochs Archives; Getty Images/Michael Ochs Archives

## *ROCK CANDY* SAYS...

**APRIL WINE ENJOYED A** good few years in the international limelight, but the big breakthrough they hoped for never came along. It wasn't that the band were hopeless, though. 'First Glance', 'Harder... Faster' and 1981's 'The Nature Of The Beast' were all decent records and the latter even sold a million copies in the United States. Spurred on by the success of the song 'Just Between You And Me', 1981 also saw April Wine doing well in the UK, which had not traditionally been a strong market for the band. Once again they headlined the Hammersmith Odeon (this time supported by Diamond Head). After an 18-month hiatus, however, 1982's 'Power Play' couldn't maintain such high standards and the line-up fragmented after 'Animal Grace' in 1984.

**THE BAND** was inactive between 1986 and 1992 but since then Myles Goodwin has continued to front April Wine to the present day, with fellow guitarist/vocalist Brian Greenway still alongside him. There have been no new albums since 2006's 'Roughly Speaking', though, and three years ago Goodwin spoke of being semi-retired. Those British gigs, however, will live long in the memory. As writer Paul Suter said, "April Wine don't just toy with an audience, taunting and teasing with snatches of greater heights impending, they simply go out and deliver the goods."

My five minutes in Texas with April Wine

An in-depth breakfast time interview by SANDY ROBERTSON

I BELIEVE I heard one of them likes Talking Heads, which feels appropriate now that I recall the lyrics to one of that group's best songs. "Heaven is a place where nothing ever happens ..." it could have been written as the theme for my already office-infamous Texas jig.

The plan was for me to cover the final two dates of Canadian outfit April Wine's string of American gigs in order to provide a preview of what they can (or can't) do onstage, so that you people would be clued in by the time the group appeared here.

I plumped for a lengthy route involving a stop in New York just to avoid going by DC10, the aircraft where they don't have movies 'cause your whole life flashes before your eyes. Immutable delays meant I materialised in Houston about midnight local time, to be met by the Capitol Records man and his good wife, a pleasant girl who seemed in imminent danger of whooping her cookies in the car as a result of one too many airport cocktails.

Houston is expanding rapidly, but gives the impression of being nothing more than a series of holiday inns strung together by freeway spaghetti. Dispensed at one such hotel, I met most of the band briefly, had two drinks and fell asleep in a foetal position. Waking at 10 in the morning I was informed that the shows in Houston and Dallas were off due to one of the headbug Outlaws being sick, and that April Wine were going home to Montreal in a couple of hours to watch football on telly.

WHEN I got to the breakfast table with my tape recorder for a bit of interview salvaging, main man and guiding force Myles Goodwin was already screaming for someone to hurry up with the motherthumpin' food 'cause he had a plane to catch. Well, he didn't actually scream or swear you see; those guys are laid back, easy going as molasses.

Myles, sole remaining original Wiener, has curls and a stubborn face. You'll have heard to Barton singing the praises of the band's two Capitol LPs, counted 11" ... offers the guy who should know. Most of these artefacts, however, were only available in Canada, the notable exception apart from the two recent discs being a 'Live At The El Mocambo' set mixed when the group supported The Stones at their rather more widely publicised stage recording of a surprise show at the club, with Mick 'n Keef's boys billed as "The Cockroaches".

"They decided to use us as a smokescreen, let people think it was an April Wine concert. You



there was so much advance work done that it had to be nothing short of the re-creation of The Beatles to be accepted. It wasn't, needless to say, and The Dudes went to the wall wearing their 3 piece suits and flared bottoms.

APRIL WINE are certainly large in their homeland, but they've no doubt been helped by the 'Can-Con' thing, a ruling which stipulates that radio must at 30% material per hour of Canadian content. To qualify, the artist should be Canadian, or the song should mention the country, or as Greenway suggests, "You should think about Canada while you're recording it. Procol Harum's 'Conquistador' was Can-Con because it had the Edmonton Philharmonic, right? And they're about as Canadian as the Ayatollah."

Formed 10 years ago, platinum or gold at home for the last 5, Myles Goodwin's April Wine as it stands at present is probably his finest serious chance to make it to the big bucks. He's calm but he has eyes that look as if they belong to someone who worries a lot, and an album ('Harder ... Faster') that is determinedly mainstream. 'Out there in Birmingham (Alabama or England), this record is trying hard to please you'.

It lacks a shred of innovation but its creators have been at this game so long that they adapt to the mid-American stadium formula with terrifying ease. Deliberately populist, presented in a chewable style? Myles: "I think we can go in any direction we want, as long as it's hard ... We could probably write a lot of different kind of tunes ... cause we've played a lot of different kind of tunes ... but it seems like you can't be subtle these days, especially in the States. You have to hit 'em over the head to get their attention". Then

Popular Mechanic rock full of catchy riffs, noise and sunglasses. Entertaining but safe.

"We sorta set down and said, 'Well, let's bring things into focus here, let's play a little more guitar, less piano, less ballads, more rock'n'roll'. A brand-new contract, we got a chance to almost like start over again with this new record company in terms of the international thing. So the first of the new albums was called 'First Glance', and that's what we intended it to be for the rest

stickman Jerry Mercer, guitarist and bassist Gary Moffet and Steve Lang who, with toothy grins and thinning hair, look like nothing so much as hucksters extras from 'Deliverance'. In addition to these and guitarist/vocalist Goodwin there's Ramsan Brian Greenway, who about two or three of you might remember from a failed lone album/ band called The Dudes, which ouits featured Canada's fave son for now people, Bob Segarini, as well as the Henman brothers (two characters from an older

# SNIPPETS – SHORT, SHARP SHOCKS FROM FEB–MAR 1980

## HAGAR CANCELS BRITISH TOUR FOR LEGITIMATE REASON!

**DATELINE: MARCH 1980**
**MAGAZINE: *SOUNDS***

No "snow on the roof" nonsense here. An apologetic Red Rocker told Geoff Barton that there were "pretty serious" reasons for pulling a series of UK dates due to have begun at the Portsmouth Guildhall on 10 February. Hagar's 11-year-old son, Aaron, had been hospitalised, and so Sam was going to stay home. Hagar revealed that he would, however, be starting work on a new album with a working titled of 'Endangered Species' ("It's gonna rock," he predicted. "No ballads!").

## LEPPARD DEBUT WITH 'ON THROUGH THE NIGHT'

**DATELINE: MARCH 1980**
**MAGAZINE: *ROLLING STONE***

A ridiculously youthful Def Leppard issued their debut album after a 14-date UK club tour that took them to such venues as Routes in Exeter, Rickmansworth Civic Hall, the Fforde Green Hotel in Leeds and Nottingham's Boat Club. *Rolling Stone*'s David Fricke gave the band respect for "displaying wisdom beyond their years" to create an introductory statement that was "awfully impressive." The album reached number 15 in the UK, peaking at number 51 Stateside.

# PERSON OF INTEREST

*ROCK CANDY* SALUTES THE ROCK STARS WHO DID THINGS DIFFERENTLY...

Brent Muscat photographed in the '80s: "I felt a lot of personal jealousy. Maybe because I was so young and pretty and the girls liked me."

# Brent Muscat

## OF FASTER PUSSYCAT

**PENELOPE SPHEERIS'S FILM ABOUT** the 1980s Sunset Strip metal scene, *The Decline Of Western Civilization Pt. II (The Metal Years)*, has many memorable scenes. But perhaps the most enduring and illuminating is the one featuring Faster Pussycat. Trying desperately hard to ooze "couldn't give a shit" nonchalance, the band suddenly break out of character when Spheeris asks how they got their major record deal. "We tried to get Brent to blow the A&R department at the record company, but it didn't work," says one of his bandmates... and much hilarity ensues.

It's not hard to see why the comment was made, either in jest or otherwise. Muscat was almost otherworldly pretty and certainly feminine looking. His big doe eyes always seemed to be looking downwards, an extra-terrestrial guitarist trying hard to make sense of this bizarre rock world and not always succeeding.

Faster Pussycat, 1987. L-R: Brent Muscat (guitar), Eric Stacey (bass), Taime Downe (vocals), Mark Michals (drums), Greg Steele (guitar)

**"MY ALL** time favourite artist is Sly Stone," Brent tells *Rock Candy*. "He's a genius who wrote amazing funk songs... But his image... he always looked perfect. My other favourite artist is David Bowie and he was very glam, androgynous and artsy. I guess I wanted to combine both in how I looked, so I started hanging in clothing stores in LA and started meeting guys from the scene. I met [*Faster Pussycat vocalist*] Taime [*Downe*] when I was very young... maybe 16 or 17, and that led to the whole Sunset Strip thing."

**PUT IT** to Brent that he comes across in the film as both fragile and sensitive in a world full of testosterone-driven egotists prepared to trample on anyone to succeed, and Muscat gives an interesting answer.

"Sensitive? Yes. Fragile? No. I'm shy by nature, but I enjoy performing. When I'm on stage I turn into a different person. When Faster Pussycat started out I was only 17, and when we appeared in *The Decline...* I think I was 19 or 20. People were confused as to whether I was a guy or a girl because of my appearance. So it was pretty interesting to be put in that position at a very young age. I was sensitive to a lot, but fragile, no. If you keep pulling bullshit on me eventually I'll come out swinging. People are always shocked to find that out about me."

Brent reckons he suffered more than most from jealousy.

"Guys can get mean and jealous, too," he says. "I'm not going to lie, I felt a lot of personal jealousy from some.

Maybe because I was so young and pretty and the girls liked me. It could get to be a pain in the ass, when someone would try to smear your name... You're thinking, 'Dude what the hell is your problem?'"

**THE SUNSET** Strip scene was utterly unique and of its time, but it lasted maybe six years tops. How did it feel to be at the epicentre of such a shooting star and then to witness the burn out first-hand?

"It was hard," he admits. "You're on top of the world and you think it'll last forever. The record companies were scrambling to get these Sunset Strip bands, but they all started to look and sound the same. The scene became saturated and it diluted the product."

Did bands that weren't G N'R, Warrant, Mötley or Ratt make money?

"It took us a long time. But we had a hit with 'House of Pain' [*it reached number 28 on the Billboard Hot 100 in 1990*] and finally got some real cash. That song bought me my first house and I'm very proud of that."

**IT'S NOT** all been fun and games for Brent, though, having dealt with oral cancer in 2005. "That pretty much sucked," he says with remarkable understatement. "I had part of my tongue removed, but I've been in remission over 10 years now. I can tell you this, though. When you get sick you learn who your friends are!"

**HAVING MOVED** to Las Vegas, Brent still plays music ("my first love") with two bands, The Saints of Las Vegas and Alley Cats LV, which features Takashi O'Hashi from Cats in Boots. He also hosts a well-received radio show, *Sinful Sundays with Brent Muscat*, featuring guests from the world of rock and listener call-ins.

"It's been lots of fun to do," confirms Brent. "And it's been very exciting to have a new challenge in my life. My co-host is Dirk Vermin, who owns a very famous tattoo shop in Vegas. Guess what it's called? Pussykat Tattoo. Pretty ironic, huh?"

*You can listen to Brent's radio show on* ***radiovegas.rocks*** *at 11 pm PST each Sunday!*

Radio Vegas .ROCKS

Interview: Howard Johnson. Photos: Iconic Pix/Gene Ambo; Getty Images/Krasner/Trebitz; Iconic Pix/David Plastik

# MARILLION – FUGAZI

## DATELINE: MARCH 1984

Top sleeve designer **Mark Wilkinson** takes you to the creative core of the Aylesbury prog legends' second album...

**"IT WAS JUST GOOD** luck and timing that led to me working with Marillion. I shared a house in Covent Garden, London with a friend, who told me one night that he'd overheard the boss of a design group talking with someone in a pub. The guy had said he was looking for an illustrator to work on an album cover for a new band signed to EMI. My friend told me this guy's company was called Torchlight. The following morning I looked up Torchlight in the *Yellow Pages* and rang to ask if I could show them my portfolio for this job. I saw someone called Joe Mirowski and he liked my work. By the end of that week I had my first major commission for three Marillion singles and an album cover – and if they went well, there might be more! Well, the band seemed to like what I did, so I ended up producing the sleeve for Marillion's first album, 'Script For A Jester's Tear' and then the follow-up, 'Fugazi'.

**"I REMEMBER** meeting the guys at their rehearsal rooms in South Kensington, London to discuss what the 'Fugazi' sleeve should look like. We sat in the canteen and [*vocalist*] Fish came out with this stream of consciousness, explaining that the album title was a slang term used by US troops during the Vietnam War meaning 'fucked up' – the standard state of affairs in that conflict. But then talk shifted to the pristine clean lines of a modern hotel room, with a dishevelled bed, and what might be in that room. I wrote notes as fast as I could while the ideas tumbled out of Fish. The sleeve was definitely driven by his vision, so once I'd got a grasp on what that vision was, I set to work. The painting, which I did with gouache and airbrushed ink, was all original, except for a few details. I'd completed the painting of the clown on the floor for an exhibition the previous year and simply cut it out for this work. It just seemed to fit. The painting on the wall was created by my girlfriend at the time, Julie Hazelwood, who's now my wife.

**"OF COURSE** the artwork's a gatefold sleeve, so there are elements you don't see on the front cover. There's another painting that was also Julie's, a stiletto that makes you wonder what had been going on in the room before the guy ended up alone, and even a TV with a reptilian hand coming out of the screen. [*Marillion keyboardist*] Mark Kelly assumed it was a reference to the monster Grendel that featured in an earlier band song, but it was more to do with [*film director*] David Cronenberg's 'techno surrealist' film *Videodrome* to be honest.

**"I CAN'T** remember whether I presented rough drawings, but there was definitely only one version of the actual album artwork. That was enough! I worked 24 hours straight on deadline day. I was surviving on packs of Vesta curry ready meals, Chocolate Hob Nobs and the occasional joint in those days, because there was no slack built into the schedule. So I was a zombie when I finally bundled the artwork into a taxi to show the band. Luckily they approved it straight away. What's particularly nice is that the sleeve has its admirers even to this day – unless people are lying to me of course!"

"This is my (then) girlfriend Julie's picture called 'Temptation'. It's set inside a cathedral with a male figure wearing a red blindfold about to hold a woman staring heavenwards. It seemed to fit perfectly with the mood at the time."

"The jester reflected in the mirror is different to the guy on the bed, of course. It's pure Magritte to do that, but it also shows that I was in thrall to the oddness of those classic sleeves that were designed by Hipgnosis at the time."

"Nobody's ever asked me how I chose this lettering, but I just made it up. I think I doodled on a scrap of paper during a coffee break in the early hours."

"I'm sure the magpie idea came to me because of the old children's rhyme '*one for sorrow, two for joy*'. But the magpie is also seen as a bad omen in many Western societies, while it's a positive omen of love in many Eastern communities. Magpies are also associated with divination and prophecy, and more bizarrely with the symbolism of bridges. Make of that what you will."

"I don't think there's any great mystery about why there's a chameleon here. It's a nod to the song 'She Chameleon' that's on the album."

"I could be flippant and say the guy's forgotten to record *M.A.S.H.* on the TV and is drowning his sorrows in wine! But actually, he's someone who's edging towards the darker side of his psyche, unsure of himself and of the crazy world he inhabits. He has psychotic, drowsy visions and interprets reality in a very different way to the people around him. He lies on the bed, almost like the classic 18th century painting *The Death of Marat*. The Walkman is embedded into his brain as he stifles out the white noise of his empty downtime after a coital episode with a ladyfriend."

## Marillion – 'Fugazi' Released: March 1984 Album length: 45.58

*Assassing (7.03)*
*Punch & Judy (3.22)*
*Jigsaw (6.51)*
*Emerald Lies (5.12)*
*She Chameleon (6.55)*
*Incubus (8.32)*
*Fugazi (8.03)*

*Line up:*
**Fish –** vocals
**Steve Rothery –** guitars
**Mark Kelly –** keyboards
**Pete Trewavas –** bass
**Ian Mosley –** drums

**WHICH CLASSIC SLEEVES WOULD YOU LIKE US TO DISSECT?**
**EMAIL: EDITORIAL@ROCKCANDYMAG.COM**

*Production: Nick Tauber Recorded: November 1983–February 1984 at the Manor Studio, Oxford; Sarm East Studios, London; Eel Pie Studios, London; and Maison Rouge Studios, London. All songs by: Fish, Mark Kelly, Steve Rothery and Pete Trewavas, except 'Punch & Judy' (Fish, Kelly, Rothery, Trewavas and Jonathan Mover), 'Emerald Lies' and 'Fugazi' (Fish, Kelly, Rothery, Trewavas and Ian Mosley).*

# YOU COULDN'T MAKE IT UP!

INSANE TALES FROM THE ANNALS OF ROCK

Do these men look capable of creating subliminal messages on a record? Priest members in court in Reno, 1990. L-R: Glenn Tipton (guitar), KK Downing (guitar), Ian Hill (bass) and Rob Halford (vocals)

## DATELINE: JULY–AUGUST 1990

**When two young American Judas Priest fans spent a night getting high things ended up going tragically wrong. But events got truly surreal when the metal band ended up in court defending themselves against accusations of deliberately inciting suicide via subliminal messages when you played their records backwards… Words by *Xavier Russell***

**TWO YOUNG HEAVY METAL** fans getting high on drink and weed and listening to their favourite albums. It's a scene that played out thousands of times throughout the '80s, mostly without any serious consequences. But things ended tragically for 18-year-old Raymond Belknapp and 20-year-old James Vance on 23 December 1985.

The two high school friends had apparently spent six hours smoking weed, drinking copious amounts of beer and listening to Judas Priest's 'Stained Class' album over and over. One song in particular – 'Better By You, Better Than Me' (originally written and recorded by Spooky Tooth in 1969) – seemed to have a profound effect on the two metalheads. The higher they got, the more they began to think they were hearing something beyond the song's lyrics, phrases like "Do it!", "Try suicide" and "Let's be dead".

Clearly not of sound mind, Belknapp and Vance eventually took a 12-gauge shotgun and headed to a local playground by a church in their hometown of Sparks, a small place just outside Reno in Nevada. Belknapp put the shotgun under his chin and pulled the trigger, dying instantly. Vance then took the gun and repeated the action, miraculously surviving the incident that blew half of his face away. Horribly disfigured, Vance lived for another three years before dying in 1988.

**UNDER NORMAL** circumstances this event would have been seen for the tragic incident it clearly was, two deaths caused by misadventure. But it happened at a time when the US was working itself into a lather over the lyrical content of heavy metal and rap records. The Parental Music Resource Center had been formed in 1985 by Four "Washington Wives."

Led by Tipper Gore, the wife of Senator Al Gore, the PMRC whipped sizeable portions of America into a frenzy about the impact that violent, drug-related or sexual lyrical content on albums might have on the nation's children. Of course books and films also contained such material, and surely parents' attitudes and actions should have a far greater impact on their children's values. But nonetheless, something of a witch-hunt against rock and rap music had developed.

**IT WAS** against this particular background that Judas Priest found themselves in court in 1990, defending themselves against charges they denied vociferously. Before his death Vance and his parents decided to sue both Judas Priest and their record label CBS for $6.2million, claiming that 'Better By You, Better Than Me' contained subliminal messages that were responsible for the boys wanting to take their own lives.

Photos: Getty Images/Bettmann; Getty Images/Time & Life Pictures

**AS PRIEST'S** front man Rob Halford recalls: "We were in court from nine in the morning until five at night every day for just over a month, and how do you prove to somebody that there aren't subliminal messages on your record when you can't hear them in the first place! I really wanted to go over to the mother of the boy who killed himself, give her a hug and say 'I'm sorry for the loss of your kid. Let's go out and have a coffee and talk this over.'"

**THE TRIAL** ran from 16 July to 24 August and would have been utterly farcical if the potential consequences of Judge Jerry Carr Whitehead ruling against the band hadn't been so serious. Various "audio experts" played the song backwards in court in an attempt to prove you really could hear the words "do it." All anybody in court could hear was a sort of white mush of noise. Rob Halford also had to sing part of the song in court (you can still see it on YouTube) to demonstrate his high-pitched metal singing style.

Nobody could hear anything remotely resembling the words "do it." Halford tried to bring a little sanity to proceedings by explaining that, "the supposed backwards masking in the tune was in fact the sound of me exhaling while singing."

Guitarist Glenn Tipton also told the judge that "the band went down to the local record store to buy a copy of 'Stained Class'. We went into the studio and recorded it on to tape, turned it over and then played it backwards. Right away we found such phrases as 'Hey ma, my chair's broken', 'Give me a peppermint' and 'Help me keep a job.' I think you'll agree, none of these phrases sound like backwards Satanic messages!"

> "WE PLAYED 'STAINED CLASS' BACKWARDS. RIGHT AWAY WE FOUND SUCH PHRASES AS 'HEY MA, MY CHAIR'S BROKEN', 'GIVE ME A PEPPERMINT' AND 'HELP ME KEEP A JOB.'"
> **PRIEST GUITARIST GLENN TIPTON**

**AFTER OVER** a month of this nonsense the judge finally sided with the band. "In the end the so-called 'do it' message was the result of an accidental mix up of background lyrics," he said. "What the prosecution was suggesting actually did not take place. In my opinion this band did not put these words onto this song."

Judas Priest were exonerated of all the charges. The American comedian Bill Hicks should clearly have presided over this case, though. His astute observation while all this was gong on that no band out there would want their purchasing fan base to kill themselves would surely have seen a much quicker end to the trial!

Now, 27 years after the court case, it's hard to believe that such an event actually happened. Halford reckons it was the support of Priest's many American fans that helped him through this difficult experience.

"I remember walking up the steps every day at the courthouse in Reno and feeling the incredible fan support that we had," he said. "All the local metalheads were there, chanting and holding up signs calling for us to be exonerated. And then there was the tension and the sadness in the courthouse, because at the heart of the matter were these two guys who tragically lost their lives. These two boys were massive Priest fans and that made it even more heart-wrenching that this combination of the night and the drugs and the booze and their state of mind turned into something really quite terrible."

***ROCK CANDY'S*** advice in the light of this case is unequivocal. Avoid playing any album, CD or download backwards. It won't sound good, and it could get you into serious trouble!

Priest vocalist Rob Halford could easily have been accused of having a ridiculous haircut in 1990. But hidden backwards messages?

Priest cartoon by Christophe Senegas

# CLOSE ENCOUNTERS

BIZARRE MEETINGS WITH BIZARRE ROCK STARS...

# ROBERT PLANT

When *Malcolm Dome* met the **Led Zep** legend they were supposed to talk about music. So why did Malcolm call Robert delusional and why does Planty still owe Malc 50 quid 14 years on?

Dunno what you're smiling for Gazza. You just lost Planty £50!

**ROBERT PLANT STILL OWES** me £50 – and it's time he paid up!

It was back in the summer of 2003 and I'd been offered the chance to interview the singer. He was about to release a compilation album, 'Sixty Six To Timbuktu', and was holding a promotional afternoon in a London pub. Before I'd even had a chance to introduce myself the PR told me I had 20 minutes and that Robert wouldn't be answering any questions about Led Zeppelin. So far, so normal. The album he was plugging was solo stuff, so fair enough... However, I did have a cunning final question prepared.

**THE INTERVIEW** was amicable, if fairly routine. But just as we approached the point where I would be escorted off the premises by the hovering PR person, I decided to chuck in my curveball question. "I just want to ask you one final thing," I said. I could see by the glazed look in Plant's eyes that he was expecting the inevitable Zeppelin reunion query. But no. "Do you think Wolves will survive in the Premiership this season?"

Slightly shocked, Plant gazed at me. He's a massive fan of Wolverhampton Wanderers FC and is now the club's Vice President. At that time they were about to kick off their first season in the English Premiership, having just been promoted. It was an exciting time for their supporters and clearly Percy was way more excited about seeing Wolves taking on the game's elite than rocking with Jimmy Page again. Instead of being a borderline bored interviewee, suddenly Plant was simply one footy fan talking to another over a pint.

**WHEN ROBERT** found out I was a dedicated Everton fan he really got into his stride, proudly telling me that Wolves now had Paul Gascoigne in the ranks. I told Plant that Gazza was finished as a top quality player, but Robert was having none of it. "I saw him last week playing for our reserves in a friendly, and he was amazing," proclaimed Plant.

Having witnessed the former midfield genius as shadow of his former self in the blue of Everton I knew Plant was way off the mark. My reaction? "You're delusional if you think playing well for your reserve team is any indication of what he can do against Premiership clubs when the season starts," I told him.

The banter carried on for a good 10 minutes while the grumpy PR got more and more agitated. But every attempt to cut short the conversation was rebuffed by Plant. He was loving the chance to talk about Wolves.

"The only time I've ever been nervous of meeting anyone was when I was introduced to Wolves' [*striking legend*] Steve Bull," he told me. "I was tongue-tied, and all I could think of saying was, 'You're my hero!' I must have sounded pathetic."

**FINALLY WE** both realised we had to stop gassing about footy. But just as I was about to leave Plant said, "Fancy a bet on who'll finish higher in the league this season, Wolves or Everton?" I thought that would be like taking candy from a baby, so we shook hands on a £50 bet, with the loser agreeing to donate their cash to a charity nominated by the winner. So what happened? Well Everton finished a dreadful 17th. But Wolves were even worse and were relegated in bottom place!

I hadn't forgotten our bet, of course, and sent a message to Plant via his PR, telling him he owed 50 quid to charity. A massive 14 years later, though, I still haven't heard a dicky bird from him! So Planty, if you're reading this, a bet's a bet mate. You need to cough up the dough! There's a charity out there that's 50 sheets down!!

**EVER HAD A BIZARRE ENCOUNTER WITH A ROCK STAR? LET US KNOW AND IF YOUR STORY'S MAD ENOUGH, WE'LL INTERVIEW YOU ABOUT IT.**

EMAIL: EDITORIAL@ROCKCANDYMAG.COM

Photos: Getty Images/Matthew Ashton; Getty Images/Professional Sport

Bread performing at London's Revolution Club, 9 October 1970. Kip Winger's inspiration David Gates is on the left

# "IT FELT LIKE BEATLEMANIA!"

When a very young **Kip Winger** saw AM radio stars **Bread**, he had no idea how long that first ever concert would continue to inspire him…

Kip in his sartorial pomp. Watch out for the palm trees, Mr. Winger!

**"WHEN I WAS ABOUT 10** years old my dad bought some tickets to a Bread concert, which was taking place in the gymnasium at Cherry Creek High School, near where I lived in the US. They set up a square stage in the centre of the basketball court with a PA on the sides and we sat in the bleachers. The place was completely packed. Bread were huge on the AM radio circuit, but even at that level of fame this was the kind of venue you played. I don't think they even had proper stage lighting.

**"I WAS** totally into Bread and I loved 'Guitar Man' and 'Baby I'm-A Want You'. I remember that the show sounded just like a record, because David Gates was amazing and sang perfectly. At least, I *remember* that he sang perfectly. Of course, your memory can play tricks on you. The gig was in a basketball arena after all, so it was probably pretty echoey. The atmosphere was generally very tame and family friendly – until Bread played their hits, that is. Then people went crazy, and it felt like Beatlemania!

**"BY THIS** time I was already in a band called Blackwood Creek with my older brothers Nate and Paul, and we were totally focused on the equipment Bread were using. We were looking at the bass, checking out the amps and microphones, looking at the drums. I remember how shocking it was actually to be in a room with this dude you'd been listening to on records and on the radio, whose face you'd seen on the album cover. Then, all of a sudden, there he was right in front of me! I was about 60 feet away from David Gates and it was like, 'Oh wow, this is a real person who is really playing this bass!' It totally brought it to life.

**"THE SHOW** was truly awesome and afterwards my dad said, 'Let's go meet them!' My dad's very bold like that! So he took us up to the side of the stage where David Gates was packing up his own bass, just winding up his cables. There was no security or anything like that. He had a Hofner Beatle bass like Paul McCartney. I had something similar, but it wasn't a real Hofner. Mine was a fake-looking Beatle bass! My dad walked up and introduced all of us to David Gates. I said, 'Man, I've got a bass just like that!' He looked me square in the eye, pointed right at me and said, 'Well if you keep playing it you'll make it one day.' I was like, 'Wow...!' I really took it to heart and believed it.

**"IT WAS** profound, because it was up close and personal. I even got to shake David Gates's hand. He was there in the flesh and blood telling me that I could do it too. That one conversation inspired me for years. I've never met David Gates since and I'd love the chance to tell him this story because it had such a huge effect on me. We spent the whole ride home talking about the band's equipment and telling our dad that he had to buy it for us! I don't think he ever did, though!"

Kip Winger interview by Alison Joy. Photos: Getty Images/Michael Putland; Getty Images/S Granitz.

# LETTER FROM AMERICA

UFO 1986 vintage. L-R: Jim Simpson (drums), Atomic Tommy M (guitar), Phil Mogg (vocals), Paul Raymond (keyboards and guitar), Paul Gray (bass)

Phil Mogg. UFO frontman, Steffan Chirazi's room mate.

## UNIDENTIFIED FOREIGN OBJECTS

Photos: Getty Images/Tony Mottram; Julia Goode

# DATELINE: JULY 1986

**Writer *Steffan Chirazi* was just 19 years old when he left the UK for the USA, determined to taste the rock'n'roll lifestyle across the pond. Each issue he relives a wild and wonderful tale from those hazy, crazy times. Here he tells of the time when UFO introduced him to life on the road...**

**IT WAS, IT'S SAFE** to say, a seminal moment in my life. I stood on the side of a highway, miles outside Santa Fe, New Mexico, with two grey suitcases. I'd just turned 19. I wanted to be in America. *Really* wanted it. To get the money together to move I'd freelanced for *Sounds* magazine and worked a night-job in a god-awful factory. I'd pulled a couple of grand together. But having taken the Greyhound bus from New York City to New Mexico I suddenly felt very alone. Miles from where I needed to be. One public phone. I saw a taxi number, called it, and waited...

A black dot appeared on the horizon, warped by heat waves. Slowly it came into focus – a black London cab. A proper black cab! Well fuck ME! It was a sign. A sign that this adventure I'd chosen to take with a one-way ticket and a blagged journalist visa might just work. I'd felt incredibly alone on that highway. The teenager I was rather than the man I hoped to become. But that black cab squashed any apprehensions and soon I was on my way to meet the friends who'd pledged to take me from Santa Fe to San Francisco, my final destination. These noble friends also happened to be in a band. And that band was called UFO.

**UFO FRONTMAN** Phil Mogg had offered to give me a ride on their bus from New Mexico to the Bay Area, and when they stayed in hotels, he'd let me crash on the sofa. So by default I ended up on the road with UFO in the US as they re-engaged with the fan base they'd frittered away after the halcyon days of 'Strangers In The Night'. They were doing it the hard way, playing the club circuit, and the various band members were struggling to keep it together, struggling to stay sober.

Mogg had assembled a new UFO line-up featuring bassist Paul Gray; a searing shredder from Stockton, California called Atomic Tommy M (or Tommy McClendon, if you want to keep it simple); Jim Simpson on drums; and Paul Raymond (who'd originally joined UFO back in 1976, but had left in 1981). The tour manager was an Australian named Ted Gardner, a man who was loud and proud and prone to yelling "BLOW IT OUTCHER ASS MOGG!" several times a day. But Gardner couldn't have been more decent toward me, a bewildered bundle of teenage hair and denim. Gardner would go on to put together the Lollapalooza Festival, manage Jane's Addiction and The Verve amongst others, and generally become a bigwig in the music business. There were two roadies from Birmingham too, Graham and Les. They'd toured with Sabbath in the early days, and I took in as many stories as I could from this pair as beers were consumed at pace.

**IT WAS** a crazy two weeks, somewhere between comedy show *Bad News* and scintillating rock'n'roll. When UFO decided to get serious, they really delivered. But I remember the gigs less and the people more. In Phoenix a young lady named Liz seemed intent on spending a lot of time with me. Liz was everything I'd heard about American rock'n'roll women. She was tall, she had long, frosted blonde hair, a healthy chest and teeth to light the darkest of rooms, all offset by deep blue eyes. And she was friendly. And she liked me. And I definitely liked her. Liz was lovely to chat to. In fact, I thought so much of her that when she invited me back to her place for an "early dinner" I eagerly replied that it was OK as I could get both of us both a free meal from catering. I was a green teen. Super green. Liz ruffled my hair and told me I was really "cute". And that's as far as it went.

**I WAS** getting to see rock'n'roll in its rawest form. Paul Raymond had been arguing with Phil for some time, and it was heating up by the hour. We were due to leave for the next gig in Vegas and no-one could get Paul to answer his phone. We went to his room and saw a sign taped to the door that said "Fuck you, I've quit. Gone to LA." And he had! I remember much bewilderment and plenty of giggling, but this was no laughing matter. A replacement, David Jacobson, came in to keep the tour moving – just – and before long I was crossing the Bay Bridge about to start the biggest adventure of my life. Cadging a lift from those crazy UFO guys somehow seemed entirely appropriate...

# CLASSIC NWOBHM SINGLE SLEEVES

**FROM INDIE OBSCURITIES TO MAJOR LABEL HITS, THE NEW WAVE OF BRITISH HEAVY METAL PROVIDED A TREASURE TROVE OF FANTASTIC COVERS**

With thanks to Steve Hammonds, Jon Richards and Curt Evans for raiding their collections!

FUTURE ROCK
FREE SINGLE
SAXON
SUZY HOLD ON
MUSIC POWER • MIND KEY
Oxym
lschool
ake it all away
Rhabst
RAVEN
DON'T NEED
Side 1 Day to Day.
Side 2
STORMTROOPER
SILVERWING
Sittin' Pretty

# A WHOLE HEEP

**Uriah Heep's** first singer, David Byron, was a key part of the band's heavy prog rock sound. But when in 1976 the group realised his drinking had got out of hand they knew he had to go. What they didn't know was just how tricky it would be to replace him. *Malcolm Dome* talks to guitarist **Mick Box** about some tough times...

**LET'S FACE IT, URIAH** Heep were never trendy. While Deep Purple, Black Sabbath and Led Zeppelin collected media accolades and plaudits by the bucketload in the early '70s, Heep were derided and ridiculed by the press, almost without exception. This was unfair, a gross misrepresentation not only of the band's musical merits, but also of their commercial success. Heep were both enormously popular and massively influential: heavy rockers such as Dio, Mercyful Fate and Krokus have all cited the band as inspirational. Heep's signature albums – 1971's 'Look At Yourself', 'Demons & Wizards' and 'The Magician's Birthday' (both released in 1972) – are now regarded as classics of prog-tinged hard rock. At this point Heep were capable of matching any of their peers.

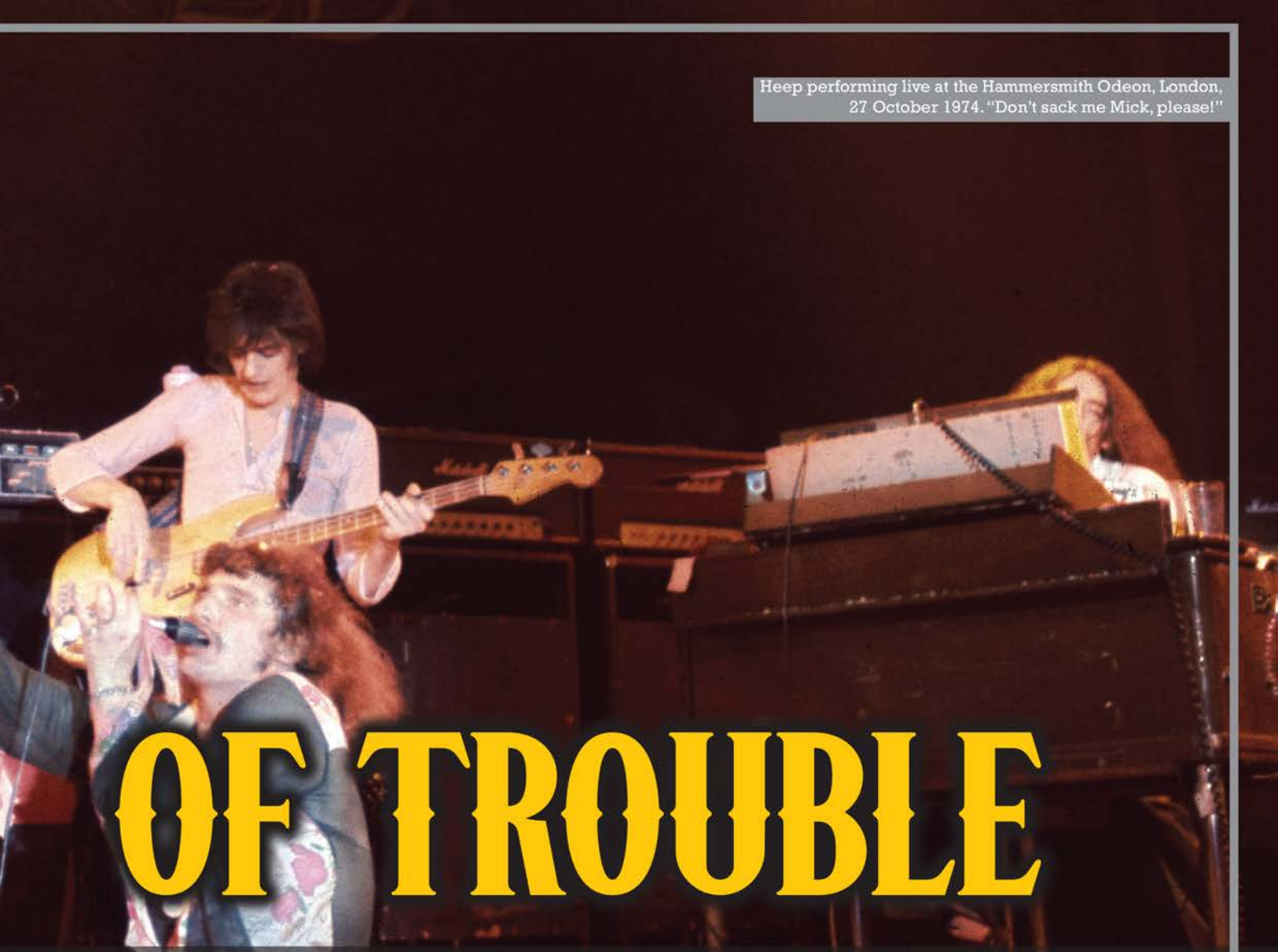
**BUT BY** the time the band released their ninth studio album, 'High And Mighty', in June of 1976, cracks were starting to appear in the band's armour. Nevertheless, Heep's many diehard fans were shocked when the band sacked charismatic frontman David Byron.

"We had no choice," sighs guitarist Mick Box, who co-founded the band in December 1969 and remains a Heep stalwart to this day. "David had a big drink problem and it was taking its toll; not only on him, but on the rest of us too. He was more interested in the way he looked than how he sounded, and it showed in his live performances. We had to take a tough decision to lose him."

For his part, Byron seemed glad to be out of the band when he talked about his departure in October 1976. "We wanted to go in a new direction with 'High And Mighty'," he said. "The problem was we used just one songwriting source, and had little time to be in the studio because of the extensive touring. We decided to put all [*keyboardist*] Ken [*Hensley*]'s songs on the album and hoped it worked out the right way. We should have used everyone's songwriting. That's why 'High And Mighty' is a bummer to me. It's almost a relief to be out of the band. Being in Heep was worse than being in the army!"

**BYRON HAD** been a major part of the Heep sound that had delivered such commercial success, so finding the ideal replacement was hugely important. Rumours have

Photo: Getty Images/Michael Putland



Heep performing live at the Hammersmith Odeon, London, 27 October 1974. "Don't sack me Mick, please!"

# OF TROUBLE

persisted over the years that two well-known vocalists, Ian Hunter and Gary Holton, were both in the frame.

"I'm a big Mott The Hoople fan," says Box. "But Ian would have been totally wrong for Heep. Ken Hensley and Gerry Bron [*the band's manager/producer*] would have liked the idea, but it never appealed to me at all. And we certainly didn't do an audition with him.

"I know why the rumour about Gary Holton started," he laughs. "We fired David when we were on tour in Spain in July '76 and the Heavy Metal Kids were supporting us. And they sacked Gary the same night we kicked David out! So of course there were stories that we might be bringing Gary in. But again, he would have been completely wrong for us. Gary had a fine set of pipes, but his 'cheeky chappie' persona would never have fitted what we do. So he was never considered."

One man who did come very close to getting the gig was former Deep Purple frontman David Coverdale.

"David turned up for an audition with a bottle of brandy in his hand," smirks Box. "And he was great. I can't remember which songs he did, but one would have been 'July Morning'. His voice was very powerful, he had a huge presence and we got along really well. So he was going to be our choice. But just as we were about to offer David the job he got a call from his management saying he had the green light to start his own band, Whitesnake. That was his dream, so he went for it."

**IN THE** end the man who landed the Heep gig was John Lawton, a British singer who'd made something of a name for himself with German band Lucifer's Friend.

"I think our lighting guy got a tape of John singing with Lucifer's Friend, and he sounded very impressive," recalls Box. "We then found out that John was also a member of [*German pop/disco vocal group*] The Les Humphries Singers, but that didn't bother us at all. John did an excellent audition. Again I'm certain he would have done 'July Morning' and we really liked his voice. He didn't have the same huge personality as David Byron – and those were huge shoes to fill, of course. But John's voice was big and very rock oriented – just what we needed."

> "JUST AS WE WERE ABOUT TO OFFER DAVID COVERDALE THE JOB HE GOT A CALL FROM HIS MANAGEMENT SAYING HE HAD THE GREEN LIGHT TO START HIS OWN BAND, WHITESNAKE. THAT WAS HIS DREAM, SO HE WENT FOR IT."
> **MICK BOX**

For his part, Lawton admits he didn't know much about Heep when he was asked to audition. "I was friends with the guys in Mud and they passed on a cassette of me singing with Lucifer's Friend to the Heep road crew. I was in Hamburg when out of the blue Ken Hensley ►

# DARK DAYS

Heep guitarist Mick Box looking slightly confused by all this vocalist trouble

called and asked me to come to London for an audition. I knew very little about the band, though I'd covered one of their songs for The Les Humphries Singers! So I went out and bought a 'Best Of' album and learnt a couple of the songs. I remember one of them was 'Stealin'."

**BUT IT** wasn't only a vocalist that Heep were looking for at this time. Bassist John Wetton, who'd previously been in King Crimson and had played on two Heep albums – 1975's 'Return To Fantasy' and 'High And Mighty' – had decided to leave the band.

"We held a lot of auditions and I can distinctly remember when Trevor Bolder [*from the Spiders From Mars*] turned up," explains Box. "He'd learnt a few of our songs by playing our records on a turntable. But the turntable was either too fast or too slow, which meant Trevor had learnt the songs in the wrong key. We had to give him a little time to transpose them to the right key, but once he'd done that and did the audition he was amazing. I tell you how good he was... Even our road crew, who could be a real cynical bunch, stood up and applauded him."

John Lawton confirms that the Heep roadies enjoyed getting in on the act with auditions. "After I finished my audition the roadies held up score cards judging my performance," he laughs. "It was like the old days in ice skating, and I got a few 6.5 scores!"

> "THE ALBUMS WERE TOO POPPY. WHAT WE SHOULD HAVE BEEN DOING WAS GOING FOR A HARDER EDGE AND GIVING THOSE SONGS A LOT MORE OF THE ROCK SOUND OUR FANS EXPECTED."
> **MICK BOX**

**WITH THE** new line-up in place Heep went through a stable period, recording three albums – 'Firefly' (1977), 'Innocent Victim' (again, '77) and 'Fallen Angel' ('78) – with the same line-up. But if you look at the UK and US chart placings these records achieved, you might be forgiven for thinking all was not well in the Heep camp. None of them charted in the UK – the first time this had happened to Heep since their second album, 'Salisbury', back in 1971 – and it was pretty much the same story in the States. Nevertheless, Box insists the band was as strong as ever at this time.

"Believe it or not, we actually went through a resurgence during this period, especially in Germany

Photos: Getty Images/Fin Costello

[*where all three albums made the Top 20, the first time since 1974's 'Wonderworld'*]. 'Free Me' [*from 'Innocent Victim'*] was a big hit for us [*reaching number nine in the German charts*] and it really helped us that John had spent a lot of time over there and could speak fluent German. He could go onstage and chat to the audience and that went down a storm with the fans."

Box believes that even Heep diehards accepted Lawton as a more than adequate replacement for Byron. "We were still playing to big crowds everywhere and we never felt like things were dipping for us," he claims.

> "OUR POPULARITY WAS DEFINITELY AFFECTED AND SOME OF THAT WAS DOWN TO JOHN SLOMAN. HE WAS DOING MORE AND MORE VOCAL GYMNASTICS ON STAGE."
> **MICK BOX**

**LAWTON, THOUGH,** remembers that it took time for the Heep audience to warm to him. "It was tough at first," he admits. "And the media was having a go at me too because of my Les Humphries Singers connection. They ignored the fact that I'd been in Lucifer's Friend, a *bona fide* hard rock band. What helped was my wife Iris suggesting I come up with my own image – the eyeliner and feather earrings. Fans started to wear the same things to gigs, and then I realised I'd won them over."

Heep fans didn't all take to John Sloman's Plant-like stage style

**BOX NOW** feels the three albums Heep recorded with Lawton were too lightweight for what the band should have been doing. "They were too poppy," he says, emphatically. "Ken Hensley was doing most of the writing by this point and that was the direction he was taking us in. And when a song like 'Free Me' was so successful, our label [*Bronze*] inevitably wanted a lot more stuff like that. But for me, those albums were very unlike Uriah Heep. What we should have been doing was going for a harder edge and giving those songs a lot more of the rock sound our fans expected.

"We had big crowds turning up to see us live, but we did lose some of the fans who'd been with us from the start in terms of record sales. They didn't appreciate the pop element."

The guitarist admits that it's not entire albums from the Lawton period that he's fond of, but rather selected songs. "I like 'Free 'N' Easy' from 'Innocent Victim'," he confirms. "That had real energy to it. I also like 'Woman Of The Night' from 'Fallen Angel'. So it's not about choosing any of the albums as especially representative of what I liked from those times. But there are clearly some tracks that stand out."

"I agree we were getting too poppy," adds Lawton. "That was definitely the case with 'Fallen Angel'. We should have been getting heavier and proggier, but the success of 'Free Me' led us down the wrong path."

**LAWTON'S TIME** in the band came to an end with his sacking in August of 1979. Box explains that the singer and Hensley just couldn't get along.

"Generally speaking, the atmosphere in the band was good. But there was definitely static electricity between John and Ken. In the end we had to let John go, because they couldn't work together. Ken was our main writer, so there was never any doubt who we'd back. We were quite relaxed about replacing our singer. We'd already done it with David, so knew it could be done."

"There was animosity between Ken and me," confirms Lawton. "Ken is a fine musician and songwriter, and we get on well now. But back then we had our problems. Plus the band was unhappy that I wanted my wife with me on the road. But I'm still married to the same person, while the rest of the guys ended up getting divorced at least once, so there you go.

"I think Heep had already lined up my replacement before they decided to get rid of me. But I'm proud of the three albums I did with them. The fans certainly seem to love them these days."

**HAVING DECIDED** to lose Lawton, Heep chose to replace him with John Sloman, a singer who'd already built up a sizeable reputation with Welsh band Lone Star.

"Everyone did three songs for their audition," says Box. "And there were two people who stood out. We really liked Pete Goalby [*who would eventually join the band in 1981*] because he sounded a lot like Paul Rodgers. But John Sloman had a greater range and was more versatile. He could play guitar, keyboards, bass and drums and we thought that could be very useful."

Mick insists it was a collective decision to recruit Sloman, but in the mid-'90s Hensley claimed this wasn't the case. "The band had chosen John and I'd opposed it," said Hensley. "He was a good musician and looked great, but I thought he had little going for him vocally."

"He might have said that," retorts Box. "But that wasn't his opinion at the time. Ken was seen by the label and manager as our cash cow, as he wrote almost everything. So, if he'd objected to John there was no way we'd ►

# DARK DAYS

Uriah Heep, The Jumper Years. L-R: Mick Box (guitar), Trevor Bolder (bass), Ken Hensley (keyboards), John Lawton (vocals), Lee Kerslake (drums)

have been allowed to give him the job." However, Box does concede that once Sloman was in the band, his approach to Heep's songs gave cause for concern.

"John tried to sing like Maria Carey or Stevie Wonder, which wasn't what we were after at all. He'd play around with the melodies until the songs were unrecognisable, and that was a worry."

Back in 2010 Sloman gave his version of how he tackled the job of replacing Lawton. "Heep had such an established sound," he said. "So it wasn't so easy to deviate from the script, even though I did from time to time. One night out of sheer frustration I sang a jazz scat solo over 'Gypsy', which was probably the most radical thing anyone's ever done in the history of rock. The band didn't seem to think so at the time, though."

**BUT A** vocalist going off message wasn't the only problem Heep faced at this point, because drummer Lee Kerslake decided to quit the band while they were in the studio in 1979, working on the 'Conquest' album.

"It's a funny story," reveals Box. "I used to drive to the studio every day and would pick Lee up, because he lived near me. We were driving there one day and I told Lee that we had to knuckle down and get on with the album, and not let anything distract us. He and our manager Gerry were having a few problems getting along, so I impressed on Lee how important it was to ignore all that and get everything wrapped up. So what happened when we got to the studio? A massive row between Gerry and Lee! They were swearing at each other and got into a big verbal fight. Lee stormed out, said he'd had enough and was leaving the band there and then! After all we'd talked about in the car as well!"

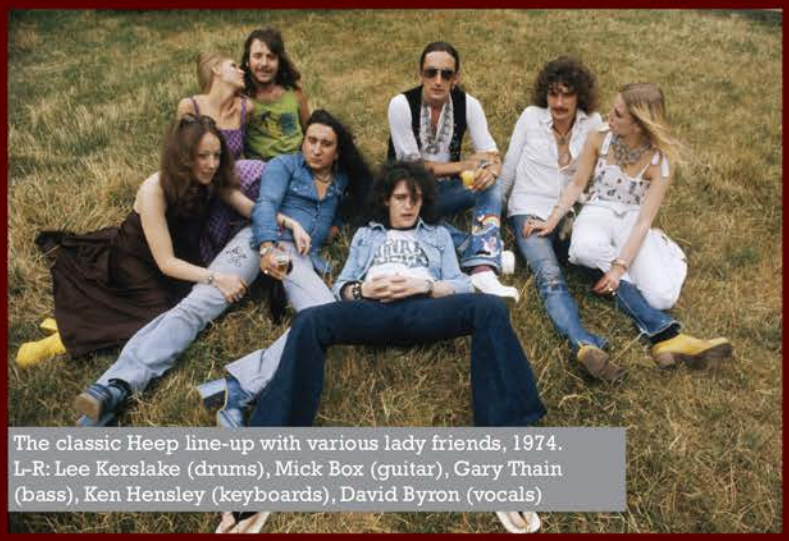
With an album to complete, Heep turned to Chris Slade to take up the sticks. "Chris was the obvious choice," says Box. "He was in Manfred Mann's Earth Band at the time and they were labelmates of ours. They weren't doing anything, so we could get him in quickly. He was a tight and disciplined drummer and a very nice guy, so Chris had no problem in slotting in straight away."

Despite all these goings on, though, Box says the recording process was comparatively smooth. But 'Conquest' didn't prove a success when it was released in 1980. It crawled up to number 37 on the UK album charts and it seemed interest in the band was cooling.

"I suppose 'Conquest' is a Marmite album," he admits.

Photos: Getty Images/Fin Costello; Getty Images/Anwar Hussain

"Some fans really love it, while others hate it. There were a lot of un-Heepy moments on it and there's no doubt that when we went on the road we found ourselves playing to smaller audiences than we were used to. Our popularity was definitely affected and some of that was down to John. He was doing more and more vocal gymnastics onstage, and his image divided opinion. People called him a young Robert Plant, because he had his shirt unbuttoned to show off his chest. Some folk didn't like it and we ended up paying the price."



The classic Heep line-up with various lady friends, 1974. L-R: Lee Kerslake (drums), Mick Box (guitar), Gary Thain (bass), Ken Hensley (keyboards), David Byron (vocals)

**THINGS ONLY** got worse for Heep when Hensley quit the group in September 1980. Box puts this down to the band's waning support. "Ken could see things were on the slide and decided to jump ship. He's not a fighter the way I am and wasn't prepared to carry on when it appeared we were on the ropes. He found different reasons to explain away his decision, but really it was only about the fact that it was a bad time for Uriah Heep."

Canadian keyboardist Greg Dechert was brought in so that the band could complete their touring cycle for 'Conquest', but Mick now regrets that particular decision.

"Greg was a friend of John's and they'd worked together in an earlier band [*Pulsar*]. He was very talented, but there were problems on a personal level. He stayed at my place, but was missing his girlfriend back in Canada so much that he spent ages on the phone – *my phone* – talking to her. The bill was huge!"

There was something of an air of inevitability when, after a UK tour at the end of 1980, Heep simply fell apart. Sloman left, quickly followed by bassist Trevor Bolder.

"There were a number of reasons why my stay in Uriah Heep was short-lived," said Sloman back in 2007. "The main reason I left was because I wanted to do my own thing and I couldn't within the confines of such a long-established band, whose sound was so well defined. I did agonise over it for a while, because friendships were involved. But in the end I know I did the right thing for all concerned."

**POOR OLD** Mick Box, a Heep stalwart and a man who clearly loved the band deeply, was left contemplating a bleak future. How did he deal with these dark days?

"I locked myself away and got drunk on vodka. But all I got out of that was a massive hangover!"

Within two years, though, Box had pulled both himself and a new Uriah Heep line-up together. Bolder and Lee Kerslake were back, Pete Goalby finally got the vocalist gig after previously missing out, and former Heavy Metal Kids keyboard player John Sinclair also joined the ranks. The new-look Heep released the 'Abominog' album in 1982 and, against all the odds, Box managed to reinvent the band as a slicker, sharper and sleeker beast. A band that looked like it was on its last legs suddenly returned to the fray rejuvenated and ready to rock.

Now, fully 35 years on, Uriah Heep is still a working hard rock band with a solid fan base and a body of work that stands up to scrutiny – which just goes to show that dark days don't always last forever!

# HOT HEEP

Five great songs, five different vocalists. Check out these tunes via our special *Rock Candy Mag* playlist on Spotify

**DAVID BYRON**
**'July Morning' from 'Look At Yourself' (1971)**
A stunning example of how Heep combined progressive inclinations with power and melody. A charismatic epic that still leaves listeners in awe.

**JOHN LAWTON**
**'Free Me' from 'Innocent Victim' (1977)**
Purposeful, anthemic and a perfect showcase for the way late '70s Heep could offer intelligent emotion and commercial nous.

**JOHN SLOMAN**
**'Imagination' from 'Conquest' (1980)**
While lots of people don't like this album, there are still some gems that sparkle. This is a song with a passionate stride and real depth.

**PETE GOALBY**
**'Too Scared To Run' from 'Abominog' (1982)**
Heep display a dexterous ability to nod to their past here, while also embracing the forthcoming American AOR revolution.

**BERNIE SHAW**
**'Time Of Revelation' from 'Sea Of Light' (1995)**
Bouncing along on a high paced riff that's reminiscent of 'Easy Livin'', this song has the verve and energy of a band that still has something to say.

# DALLAS

You gotta hand it to Pantera. L-R: Dimebag Darrell (guitar), Vinnie Paul (drums), Phil Anselmo (vocals), Rex Brown (bass)

# COWBOYS

*Rock Candy* supremo *Derek Oliver* was an important member of the team at Atco Records that signed **Pantera** to their first major label deal back in 1989. Here he revisits the 'Cowboys From Hell' era, remembers a wild gig in Texas, and discusses "a recording that makes Metallica and Megadeth sound like the Carpenters!"

★★★★★★★★★★★★★★

**THIS PARTICULAR TEXAS EVENING** back in the autumn of 1989 had started off well. Pantera, the band I'd just helped bring to Atco Records, took to the stage in a whirlwind of rapid-fire riffs, with a frontman behaving like he'd just been released from a detention centre for the criminally insane. I was stationed a few feet from the stage, trying to get my bearings. I felt like this was history in the making – the kind of performance where absolutely anything might happen. I wasn't disappointed.

For some reason, however, Pantera suddenly seemed confused when it came to starting a new song in the middle of the set. I didn't think much of it, but then a burly Texan state trooper with an angry glint in his eye waddled onstage and headed straight for singer Phil Anselmo. Locking on to his tattooed arm, the lawman frog-marched Phil off stage and out of the venue. The rest of the band – guitarist 'Dimebag' Darrell Abbott, his drumming brother Vinnie Paul, and bassist Rex Brown – looked nonplussed. The crowd had no idea what was happening. But it seemed like the entertainment was over. Pantera. Not a band to do the ordinary.

> "THE FIRST GIG WE PLAYED TOGETHER WAS ON NEW YEAR'S EVE. ONE OF THE OPENING BANDS WERE FLEXING THEIR MUSCLES AND PHIL ENDED UP BEATING THE SHIT OUT OF THE WHOLE BAND BY HIMSELF."
> **PANTERA BASSIST REX BROWN**

**EARLIER THAT** afternoon I'd flown into Dallas from New York City, a pasty-faced Englishman on the lookout for a slice of big-hearted Texan hospitality. Dallas had a climate that felt like a hot wet towel wrapped around your face the moment you stepped off the airport shuttle bus. I knew the city for two things; the TV series of the same name and the blurry silent movie footage of President John F Kennedy's assassination. Neither was a great advert for the place.

It is true, though, that everything in Texas is big. My hotel suite was bigger than the house I was born in and mile-wide Stetsons looked like crushed velvet UFOs sitting on top of suited and booted, peanut-headed cowboy businessmen. Cowboys from hell, maybe...

Photo: Iconic Pix/Gene Ambo

Working for Atco Records, I was based in New York. We'd just signed Pantera and I was down south with a couple of label colleagues and the band's new manager. We were there to see Pantera play live, to toast our new signing and to offer them our wholehearted support.

This band wasn't everyone at the label's cup of tea. A few dissenters were already murmuring that Pantera's limited appeal wasn't exactly going to set the charts on fire. I had a different view, though, and was convinced Pantera would do the business. I'd championed them after the president of the label mentioned that he was conflicted between signing thrash metal institution Metal Church (recently dropped by Elektra) or, as he said, rather flippantly, "this new band called Pantera." He didn't know it, but I'd already been writing about Pantera in *Kerrang!*, raving about their last studio album, 'Power Metal'. My boss was astounded when I said I knew about the band and their newly acquired frontman Philip Anselmo, who'd recently replaced Terry Glaze.

**PANTERA'S HISTORY** was convoluted. It appeared that the lynchpin of the organisation was Darrell and Vinnie's father Jerry Abbott; a country music songwriter and producer who worked out of his own studio called Pantego. Based out of Arlington, just 20 miles west of Dallas, Pantera had recorded two independently released albums with their dad's help. 'Metal Magic' came first, in 1983, and 'Projects In The Jungle' arrived the following year. No doubt encouraged by his boys to do so, Jerry sent me a copy of the band's third album, 1985's 'I Am The Night', which I reviewed in the pages of *Kerrang!* Three years later another parcel dropped on my desk. Inside was another Pantera album, 'Power Metal', showcasing a far more accomplished band as well as a new singer, New Orleans native Philip Anselmo. ►

# EYEWITNESS

There was no bigger Kiss fan than Dimebag!

"Vinnie spoke with Phil following a tip off from a local promoter," bassist Rex Brown told me recently while discussing how Anselmo joined the band. "He said Phil had charisma on the phone – like Bon Jovi. What that meant I don't know. Phil agreed to come to Dallas, so I went to the airport the day after Christmas to pick him up. He arrived wearing a trench coat, shorts and a hat, carrying a bag of unwashed clothes. We went straight over to Dime's place where we had all the kit set up. We started jamming and it was obvious from the moment he started hitting those [*Rob*] Halford lines that he was our guy. We had most of 'Power Metal' written already and the first gig we played together was on New Year's Eve 1986. One of the opening bands were flexing their muscles and Phil ended up beating the shit out of the whole fuckin' band. That was the arrival of Phil Anselmo.

"Phil lived with me at the start. We shared a house for almost two years so I got to know him more than the brothers. He was just 18 years old, but he played me stuff I would never have imagined listening to. He knew his shit and turned the band on to a way of performing that we would never have imagined up until that point."

**THIS BAND WASN'T EVERYONE AT THE LABEL'S CUP OF TEA. I HAD A DIFFERENT VIEW, THOUGH, AND WAS CONVINCED PANTERA WOULD DO THE BUSINESS.**

**WITH ANSELMO** on board, Pantera were an entirely different proposition. One of Atco's A&R men, Mark Ross, was already in Texas on a scouting trip and was able to see the band play at a private birthday party for one of their friends. He was totally blown away and quickly phoned in his excitement. Talk of Metal Church died away and we at the label focused on Pantera from that moment on. Crucially, Metal Church's manager – industry veteran Walter O'Brien – had impressed all of us at the label and

it became apparent that he'd make a great manager for Pantera. Fortunately, Walter liked the idea too.

Wanting to show the label's commitment, some of us decided to go see a gig at Dallas club City Limits. And it was there that Phil met his state trooper friend...

I remember the performance well, but it's Anselmo's arrest that sticks in my mind. Once he'd been frog-marched out of the club, all of us label guys rushed outside to see if we could help. Immediately it became apparent that the police didn't care for us. I'm not sure they could understand my English accent, which was met with a condescending "What the hell do you think you're doing here, boy?" The cop's growling delivery hung in the air just like the prison guard in *Cool Hand Luke* dishing out his line to Paul Newman, "What we've got here is failure to communicate." I knew not to push things.

Anselmo, meanwhile, was spread-eagled against the door of one of the cars with two state troopers giving him the third degree while busily writing up a ticket. I saw this as a good omen. It meant the show would at least go on. The cops weren't carting the singer off to the local sheriff's office and the club wasn't being told to shut its doors for the night. We found out later that someone had shopped Anselmo for cussing and swearing on stage. Apparently it's a big deal in Texas. I couldn't help feeling, though, that the police had a reason. Maybe it was a bust designed to drive home their authority among the long-haired youth of Dallas.

Having escaped the clutches of the police Anselmo went back inside the club, climbed on stage and belted out the rest of the set, looking angrier than a tornado in a trailer park. Afterwards the Atco party headed to the dressing room where we downed a tray of flaming shots. Dimebag christened me D-O (Derek Oliver for sure, but more 'Dio') with his growling Texan drawl. When he put his arm on your shoulder it made you want to whoop and holler and join him singing his all-time favourite Kiss toons. There was no bigger Kiss fan than Dimebag! Of course Pantera went on to become enormously successful, but to be on the inside witnessing nights like this early in their career was a privilege.

"BEFORE SIGNING TO ATCO EVERYBODY HAD WRITTEN US OFF. WE'D BEEN OUT TO LA AND NEW YORK TO SHOWCASE AND EVERYBODY HAD PASSED, SO BY THIS POINT WE DIDN'T GIVE A SHIT."
**REX BROWN**

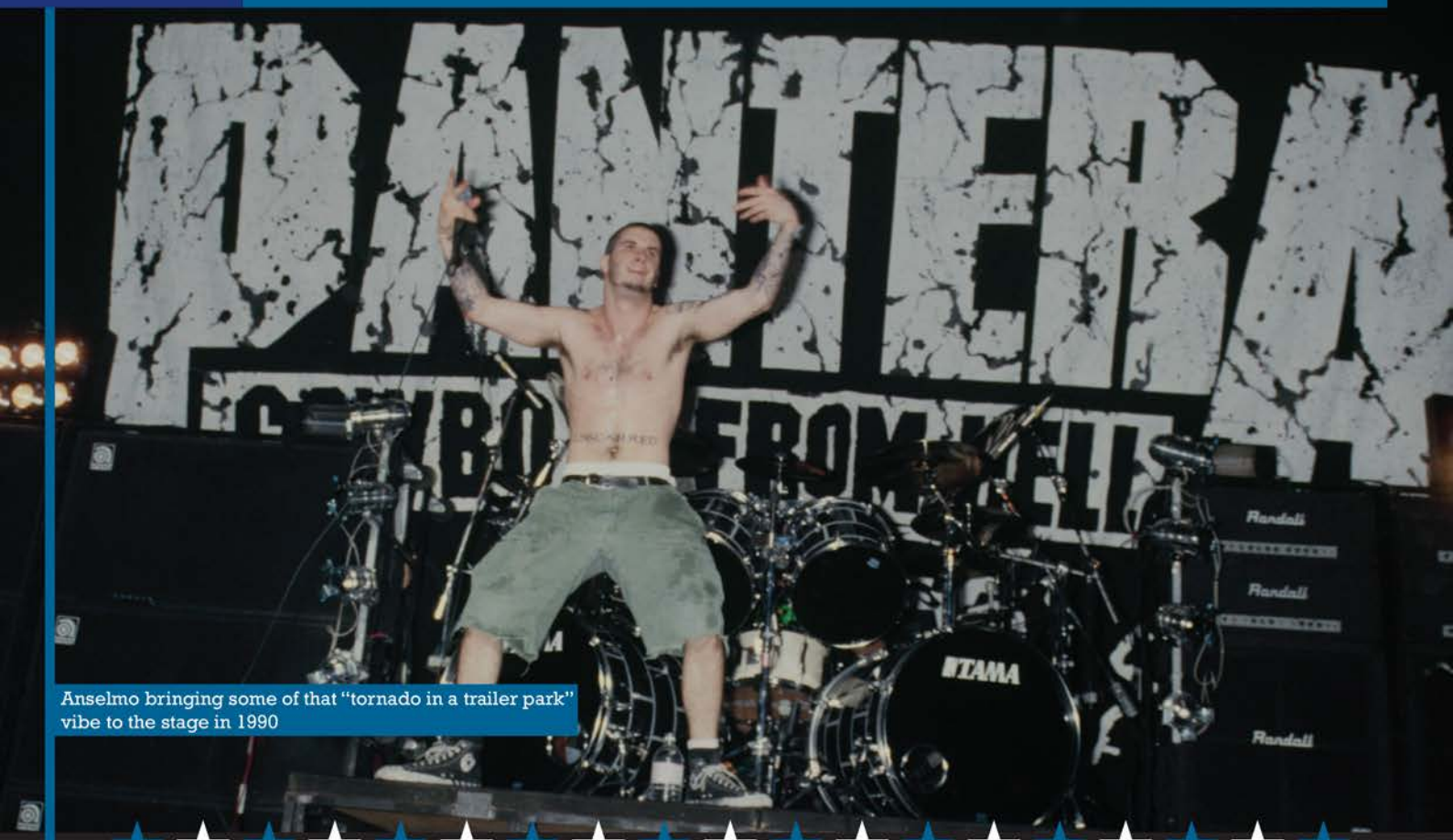
**"BEFORE SIGNING** to Atco everybody had written us off," says Rex. "We'd been out to LA and New York to showcase and everybody had passed, so by this point we didn't give a shit. The band's motto was, 'You're only as good as your last gig.' We didn't really analyse things. We just kept pushing the envelope as much as we could."

It's well-documented that Pantera weren't signed for a huge amount of money. What's less well-known is that getting a producer to work on their major label debut was very difficult. Original choice Max Norman, who'd worked with Ozzy Osbourne and Armored Saint amongst others, didn't work out – mainly for financial and scheduling reasons. So we at Atco decided the way forward would be to find someone with good credentials and the hunger to make a killer record. That man turned out to be Terry Date. Pantera's manager Walter O'Brien knew him because he'd produced Metal Church. I knew him because he'd produced Dream Theater's debut album and they were another of my acts. Crucially, though, Date had just finished work on Soundgarden's 'Louder Than Love', an album that would shape the future of hard rock. Terry was easy-going but fiercely ambitious, and we all agreed he'd be a perfect lightning conductor for Pantera's brutal aggression.

"Vinnie had spoken with Mark Dodson [*who'd worked with Anthrax and U.D.O.*] on the phone and we'd actually met with Max Norman," says Rex. "But Phil had some cassette mix tapes with all kinds of different stuff on them – Mercyful Fate, Red Hot Chili Peppers, Faith No More, Nirvana's 'Bleach'. One of the bands on the tape was Soundgarden and we really dug their sound. So we decided to get the producer down to Dallas. Terry fitted like a glove. He had a real natural way about him and could fit in with anybody. Vinnie already had a lot of engineering skills that he'd learnt from his dad too, so we were sitting pretty."

**PANTERA COMPLETELY** reinvented themselves thanks to the album they made with Date, 1990's 'Cowboys From Hell'. In many respects it's the first modern power metal album to successfully marry hardcore guitar pyrotechnics, mental vocals and raging double kick drum pandemonium in razor-sharp songs. Sure, there were several thrash bands already around when the ►

Photo: Iconic Pix/George Chin; Iconic Pix/Eddie Malluk




Anselmo bringing some of that "tornado in a trailer park" vibe to the stage in 1990

band were recording that album, but none of them had harnessed intensity the way Pantera managed to do. I believe that at this point Metallica, Megadeth and even Slayer weren't even in the same league.

When I first heard 'Cowboys From Hell', to my mind it was an obvious front-runner for record of the year. The production was brutal, but it was the savage assault of Dimebag's guitar playing that really caught the public's attention. Guitar players are two a penny, but Darrell's style was raw and unrefined, taking the emphasis off speed (although he was no slouch in that department) and replacing it with the kind of wonky, wild-eyed histrionics not heard since Eddie Van Halen or Randy Rhoads cast their long shadows.

Boasting a fistful of tracks that would become staples in the Pantera canon, at the time I remember thinking, "this recording makes Metallica and Megadeth sound like the Carpenters." The title track takes no prisoners, but it's 'Primal Concrete Sledge' and 'Psycho Holiday' that really ramp up the pressure and perfectly showcase Vinnie Paul's incredible double kick drum technique. It was Pantera's unique combination of technical agility and a desire for musical adventure that set the band apart. It also kick-started an ever-increasing sales trajectory that caught unbelievers totally unawares.

"We had those songs worked out perfectly," explains Rex. "We never rehearsed. We'd just play the songs live and work from there. Riffs would just spill out, and Dime had a catalogue of everything we did."

**THE BAND** members might have seemed relaxed on the surface, but I'd never before been exposed to such single-minded determination. I remember the group driving from Arlington all the way to New York City just to say hello to the folks at the label and their new management team. Popping their scrawny heads around office doors was very nice for us, but Pantera then had to drive for 12 hours to get back home.

It was Dimebag Darrell you most wanted to be like. His huge mop of hair, multi-coloured goatee and big-bear demeanour singled him out as a real individual, and he had all the natural charm of a Southern gentleman trying to sell snake oil.

Brother Vinnie appeared the more sensible of the two, charming all the ladies while simultaneously dotting all the Is and crossing all the Ts whenever appropriate.

I liked bassist Rex a lot. He was laid back, but was clearly having a lot of fun with his gung-ho compadres. It struck me that Rex's main objectives were relaxing, playing bass and keeping a discerning eye on all the party shenanigans going on around him, while never being at the centre of the storm himself.

As for Phillip Anselmo... If you'd judged him on his look alone you'd think that here was a man permanently on the brink of exploding like a raging bull. But the singer took life and the band deadly seriously, as you could tell the minute you sat down with him. I was amazed at how Anselmo would always listen and respond to questions in a way that suggested he'd given the matter serious

thought. Philip was never content to brush off a topic without making sure he believed in his answer. People used to ask me if a he was as scary as he looked. The answer is an emphatic no. If he took to you – and he does have an incredible inbuilt mobile bullshit detector – then he was always civil, courteous and very generous. And his love of obscure doom, stoner metal and '70s rock was always a great ice breaker. I once asked him what he thought of Black Sabbath's 'Sabotage' album. He just gave me a withering look as if to say, "why are you even asking me that?"

"Phil is a very strong, charismatic person," says Rex. "He was always open to new things and without him we wouldn't have gone as far as we did. We were fortunate to get him as he's one of the best frontmen I've ever seen – and he still is to this day."

**TO SUPPORT** the launch of 'Cowboys From Hell' the band played to their greatest strength, performing live practically non-stop. Manager Walter O'Brien had hooked the group up with a rising booking agent at Pinnacle Entertainment, John Dittmar, who had the band play somewhere in the US pretty much every night. Without radio support and only limited press coverage, Pantera made waves by impressing anyone and everyone who saw them, either on their own or opening for Bay Area thrashers Exodus and hardcore heroes Suicidal Tendencies. Pantera's reputation began to grow. Appearing under the snappy strap-line of "We're taking over this town" (a lyrical refrain from the 'Cowboys From Hell' track) Pantera started making waves. The word soon got back to Atco HQ that something was happening. It certainly helped to focus the label's attention.

By early 1991, and after being befriended by Rob Halford in Toronto, Pantera were invited to open for Judas Priest on an extensive European tour. At the end of the dates they played a one-off show at the Marquee club in London, which I was lucky enough to attend. The improvement the band showed that night was colossal – they sounded like two jumbo jet engines strapped to the stage. Anselmo prowled around like Conan The Barbarian, his angry shouting getting more menacing by the minute. The rest of the band looked like they were up for a bar brawl, all tooled up and out for blood. It was a blinder of a set that people still talk about today.

**WITHOUT A** doubt, 'Cowboys From Hell' drove Pantera's ascent to the pinnacle of the heavy metal scene. The band's undeniable live performances cemented their status. Of course they would go on to record more albums, increasing the size of their audience and setting the bar so high that few others have come close. Almost inevitably, the pressure to keep delivering at such intensity pulled the band apart and they split acrimoniously in 2003. The sad and shocking assassination of Darrell on stage at a club show in Columbus, Ohio on 8 December 2004 while performing with his post-Pantera outfit Damage Plan (with brother Vinnie on drums) ended any thoughts of a Pantera reunion. Rex helped Phil with his long-standing side project, Down. Vinnie formed Hellyeah and went on to release a number of well-received albums. But for many rock fans Pantera remains the ultimate band.

> "IT WAS ABOUT FAMILY, ABOUT BROTHERHOOD, ABOUT BEATING THE ODDS AND TAKING ALL THE SHOTS. IT WAS ONE HELL OF A FUCKIN' RIDE."
> **REX BROWN**

"It was about family, about brotherhood, about beating the odds and taking all the shots," reflects Rex. "It was one hell of a fuckin' ride. People didn't know what to think of Pantera when 'Cowboys' came out. But in retrospect that album was huge for all of us."

Photos: Getty Images/Time and Life Pictures; Iconic Pix/Ray Palmer

# ACCEPT

Vocalist Udo Dirkschneider and guitarist Wolf Hoffmann performing live with Accept, Radio City Music Hall, New York, 1984

Photo: Iconic Pix/David Plastik

# ACCEPT
## NO SUBSTITUTE
## (SLIGHT RETURN)

There aren't many bands *Rock Candy* editor *Howard Johnson* would have been prepared to travel 15 hours by train to interview. But that's what he did for German metal legends **Accept** back in '82. Now he hooks up with guitarist **Wolf Hoffmann** again to discuss the *Kerrang!* cover story that "started our international career"...

**THIRTY-FIVE YEARS AGO** I stepped off a train in Solingen, Germany with the intention of getting the skinny on a metal band called Accept that I'd become very taken with.

The Scorpions – all wild-eyed crazy grins and on-stage pyramids – had proved that Germany could produce top quality hard rock acts. But it wasn't as if the country was awash with this type of band. Accept were special, though. Led by a funny-looking little chap called Udo Dirkschneider, a singer with a face like a bulldog and a voice that could shatter windows at 30 paces, there was no doubt that the band was an acquired taste. But it was a taste that was being acquired by more and more people, me included. Yet despite having just released their fourth album, 'Restless & Wild', the five piece weren't yet a household name.

"Far from it," confirms guitarist Wolf Hoffmann, catching up with me for the first time in three and a half decades. "At that point in our career we'd already released lots of music, but all of us were still holding jobs down." Wow! This is news to me.

**WHEN SADLY-**deceased photographer Ray Palmer and I endured a tortuous 15-hour journey across Europe to hook up with Accept, we realised that they weren't A-listers. Clearly no record company was picking up the tab otherwise we'd have flown. But had you told me that Hoffmann was turning up each day at the German civil service, bassist Peter Baltes was making men's ties, drummer Stefan Kaufmann was working in a music shop ("he stole all our strings so at least we didn't have to buy them!") and Udo himself was boasting about his dad's pliers factory, well I would have laughed in your face.

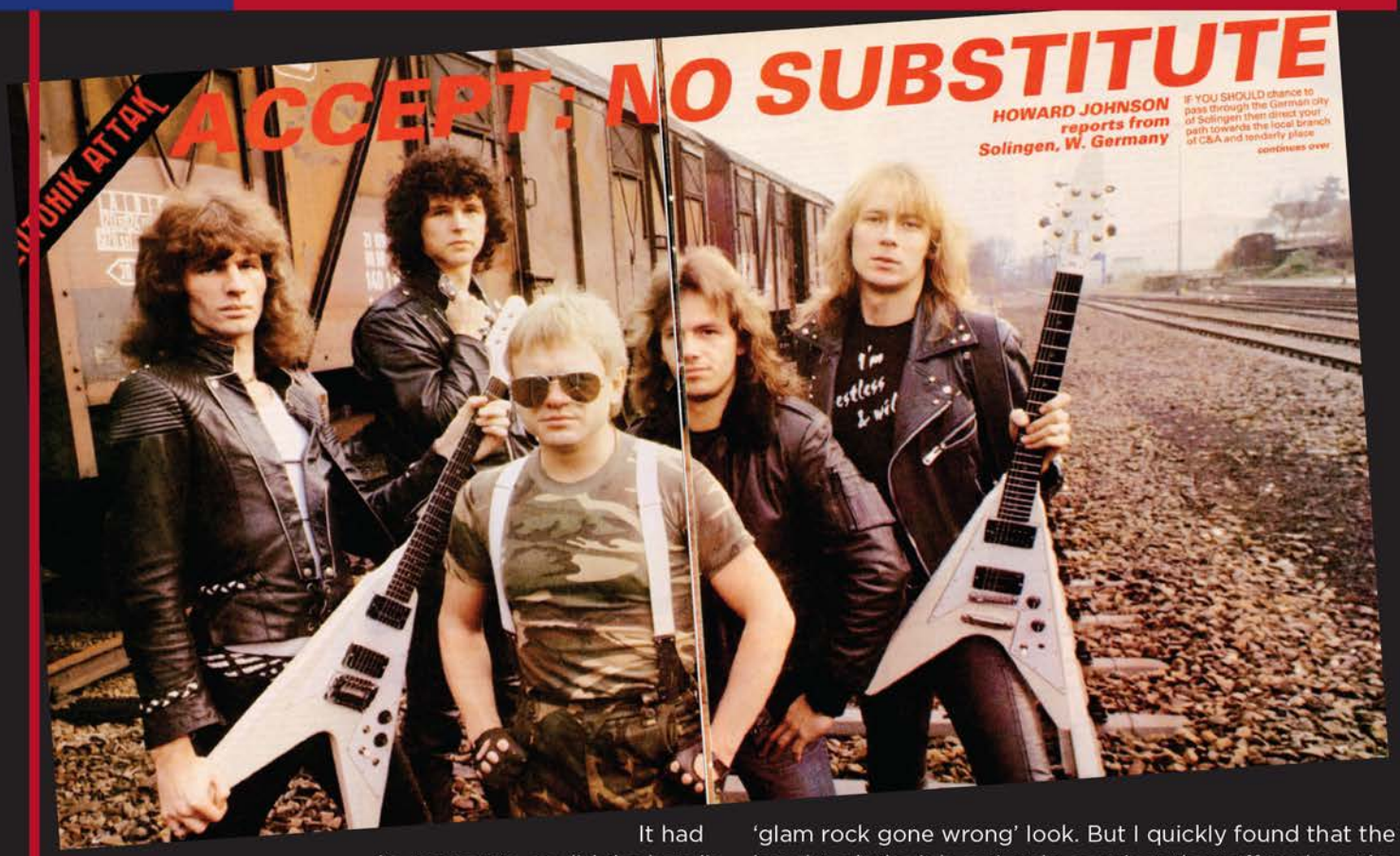
"It sounds crazy," says Hoffmann, who sadly can't remember how new guitarist at the time, Herman Frank, was making ends meet. But right up to the point where they signed a major worldwide deal with Sony in 1983, Accept's band members were all leading a double life.

"All these executives came over when we were recording the 'Balls To The Wall' album," he laughs. "And I was having to go down to the studio at night after work to record guitar parts. Nobody was supposed to find out, because you can't really sign a deal that commits you to go on tour for eight months when you're still holding down a day job!"

> "WHEN I FIRST MET UDO HE HAD LONG HAIR AND WORE SILVER PANTS, A KINDA 'GLAM ROCK GONE WRONG' LOOK. BUT I QUICKLY FOUND THAT ACCEPT TOOK THE JOB SERIOUSLY."

**IF IT** all sounds like something of a cottage industry, well that's clearly what it was. But it shows the esteem in which Accept were held by those in the know about metal that they could garner such interest under such amateur circumstances.

I'd been captivated by the band since first coming across their debut album 'Accept' in a local record shop in my home town of Altrincham way back in 1979. ►




It had its moments, as did the band's sophomore effort, 1980's 'I'm A Rebel'. But it was with the release of 1981's thunderous and groundbreaking 'Breaker' album that Accept emerged as a unique act, anticipating thrash metal and creating a signature sound that drove rock music into a whole new era. It wouldn't be far-fetched to claim that Accept forged something entirely new out of traditional influences that included Judas Priest, Black Sabbath and Deep Purple.

**"THE FIRST** album was recorded for a label called Metronome that was based in Hamburg," explains Hoffmann. "It was basically a compilation of all the songs we'd written during our formative years."

The second album, 'I'm A Rebel', was a mish-mash of stuff that even included a song with disco leanings, 'I Wanna Be No Hero'. "That was because we'd listened to the label when they told us we had to be more radio friendly. Nobody knew what to do with us."

Even Hoffmann understood why people were scratching their heads over Accept, though.

"When I first heard about the band back in 1976 everybody told me they were this weird group from Solingen that had a singer who did nothing but scream. But they also said this singer had his own PA, that the band had gigs, and that they were looking for a guitar player. All the groups I'd been in up to that point only lasted a matter of weeks before breaking up.

"I could see that Accept were weird. When I first met Udo he had long hair and wore silver pants, a kinda 'glam rock gone wrong' look. But I quickly found that the band took the job seriously, so when they offered me the job I was happy to join. I'm glad I did. We rehearsed like clockwork and it was clear this was a group that wanted to go somewhere."

**WHEN THE** first two albums failed to set the world alight, the band made what was in retrospect a pretty seismic decision.

"We decided to stop listening to anyone else and just commit to doing the music we liked," says Wolf. "The attitude was, 'we tried to do it their way and it didn't work. So we'd rather fail on our own terms than somebody else's.'"

> "WE HAD ABSOLUTELY NO CLUE HOW RADICAL 'FAST AS A SHARK' WAS, NOR HOW INFLUENTIAL IT WOULD BE."

The band's new "fuck you" attitude led to Accept undergoing a major musical metamorphosis. 1981's 'Breaker' album felt like a giant step forward as the band forged a completely new identity out of some granite-tough, super-aggressive tunes. Songs like opener 'Starlight', the title track and a very sweary 'Son Of A Bitch' saw Accept mutating into an angry, raw and unique act. Suddenly the band sounded different to any other rock group out there. Suddenly they were onto something.

Not that their label Metronome thought so. Some bright spark there decided what was needed was a heavy-hitting PR company to get the now über-metal band with a shouty vocalist some press in the music magazines. Gaby Hauke, an ambitious young lady with a successful business and a good track record, was summoned to Hamburg with a view to the label hiring her to work Accept.

Bassist Peter Baltes and guitarist Wolf Hoffmann photographed in London, 1986

"In many ways getting the cover of *Kerrang!* was the start of our international career." – Wolf Hoffmann

"The execs were upstairs preparing to talk to Gaby," explains Wolf. "The band was one floor down in the cafeteria waiting for the deal to be done. But as soon as she got into the meeting these people told her the label had had a change of heart, that they weren't going to spend any more money on the band, and that in fact they were going to drop us. The meeting was over before it had even begun. So Gaby turned around and walked out, got in the lift and headed down to the ground floor. But for some weird reason she suddenly got angry about the whole affair. She thought it was really wrong to treat the band this way. So she stayed in the lift, pressed the button again and headed back up to the meeting room. She went back in and basically said 'fuck you' to these old guys. 'You don't believe in Accept, but I'm going to show you how to break this band. I'm going to take them off you and make them successful and you'll never see them again.' It was a crazy story."

**GABY, WHO** quickly became Wolf's girlfriend and is now his wife, became vitally important to the band – though she wasn't even a fan of heavy metal.

"She taught us everything," says Hoffmann generously. "Gaby changed the look of the band and paid for our first professional photos. All those synchronised stage moves we did in those days? They were her idea. She even wrote a lot of band lyrics [*under the nom de plume Deaffy*]. Without her I don't think Accept would ever have made it out of Solingen."

"WE GOT THE FEELING SCORPIONS REALLY DIDN'T LIKE THE FACT THAT SUDDENLY THERE WAS ANOTHER GERMAN HARD ROCK BAND FOR THE PRESS TO WRITE ABOUT."

**BY THE** time 'Restless And Wild' had been prepared the following year, there were enough supporters of the band at *Kerrang!* for me to persuade my fellow journalists that something exceptional was going on in Solingen. The first song on the album, 'Fast As A Shark', made that point perfectly. This was metal, Jim, but not as we knew it. Anti-bullshit, anti-radio and very hard on the ears. But the visceral thrill that number gave me when I first heard it was enough to convince me that Accept had come of age. This was thrash when thrash didn't even exist. Hoffmann is laudably honest, though, when I talk about the cultural importance of the song.

"We had absolutely no clue how radical the tune was, nor how influential it would be. Our drummer Steffan had come up with this fast double bass drum pattern that he wanted to use all the way through the song. That didn't surprise me all that much, because he always wanted the biggest drum kit and the loudest this and that. He wrote that part and then I came up with the middle section with the twin lead solos. I've heard that the song influenced a whole new style of metal music and ►

Photos: Iconic Pix/Ray Palmer; Julia Goode

who knows? It may even be true. But if I'm honest I think it's more just a lucky coincidence. When you listen to the song now it's not even all that fast."

Wolf is being unduly modest. From the moment the track starts – a needle hitting a piece of crackly vinyl, some traditional German music, then off into unhinged metal – you know you're in the aural presence of something special, something different.

"I was the one who had the original idea of putting a needle on a record at the start of the track," confirms Wolf. "I was looking for something completely different and I thought that maybe a bit of opera or classical music might do the trick. I liked the idea of tricking people into thinking they'd put the wrong record on. So when we were working on the song in [*producer Dieter*] Dierks Studios in Hannover we were looking around for something we could use. We asked Dieter's mum, Mama Dierks, if she had any old records we could flip through. She said she had a stack of old children's records that Dieter had sung on when he was a kid, and that's how we came up with the 'hi di hi do' intro. That's actually Dieter Dierks singing when he was a child."

Accept, 1984 vintage. L-R: Jörg Fischer (guitar), Peter Baltes (bass), Udo Dirkschneider (vocals), Stefan Kaufmann (drums), Wolf Hoffmann (guitar)

**OF COURSE** Dieter Dierks is a familiar name to any of us who dig the Scorpions. He produced all of the band's classic era albums, from 'In Trance' to 'Savage Amusement'. Given that Accept were also German and shared the same producer, surely the two groups would have been natural allies in a country where, according to Wolf, "being a musician was never taken seriously." Not a bit of it.

"Scorpions were a big deal," Hoffmann says. "They were pioneers when we were first starting out, already big outside Germany. We started to get to know them fairly early because both bands were recording at Dierks Studios, but they always felt distant. We got the feeling they really didn't like the fact that suddenly there was another German hard rock band for the press to write about. I don't know if that's true, but I still have that feeling today. I never got to the bottom of it. Maybe they thought we were beneath them. But whatever the reason, it's a fact that it took 35 years before we finally played a gig with them, a one-off in Finland last year. Our idea was always, 'hey, here are two German bands that would fit perfectly on a tour and people would love that package.' But it didn't happen, so in the end you give up and move on."

**THE SCORPIONS** may not have believed, but I did. And so did *Kerrang!* In the days when the mag was so well-respected and operating in a field of one, the beauty was that editorial decisions were often based on nothing more than gut feeling. We thought Accept had it all going on and frankly that was all we needed to put them on the cover of issue 32, dated 30 December – 12 January 1983. Despite having completed a British tour with Judas Priest in '81 (funded by Gaby, of course) Accept meant very little to the general British metal public. In our evangelistic fervour we wanted to change all that...

"We liked the fact that *Kerrang!* were interested in us," says Wolf. "Because it was a British mag and that's where all the bands that influenced us came from. But I can't say it felt like anything out of the ordinary to us at first, because we did quite a lot of European press at the time. We had no idea about the lasting impact being on the cover of *Kerrang!* would have." Really? And what impact was that?

"Just ask [*renowned metal producer*] Andy Sneap, [*who's produced the last four Accept albums, including new release 'The Rise Of Chaos'*]. He told me he had that cover on his wall when he was a kid. To this day people come up to me with it. Obviously I think it's a cool shot of me with the Flying V, and to be on the cover as a guitar player was pretty awesome. In many ways getting the cover of *Kerrang!* was the start of our international career. I remember it being a very exciting time, but it was also very challenging. It seemed like the whole world was against us, but in some ways that was a help. We had a common goal and real camaraderie that made us fight harder. It was an 'us against the world' thing."

Was that period the most fun you've had in Accept?

"Well being in a band is never as much fun as people like to make out. It's a lot of work and you never have enough money, so fun probably isn't the right word. You tend to forget the times you shared french fries with three other guys because you didn't have enough money to buy your own. You forget about how rank your rehearsal rooms smelled and how damn loud it was all

Photo: Iconic Pix/David Plastik

the time. And in Accept I was the only one who didn't smoke, which was horrible. But at the time you dealt with all of it because you thought that's what you needed to do. We had a lot of incredibly stupid, hard days back then. But we also had a dream and that's what carried us forward. We had no responsibilities and no kids. It was all new and we had a pioneering spirit."

**WHEN ASKED** what he'd say to the much younger Wolf Hoffmann who stares out from that 1983 *Kerrang!* cover, the guitarist takes a long while before giving his considered response.

"I'd probably just say 'keep doing what you're doing.' I don't think I'd do too much different, to be honest. I don't really look back at my life wishing I'd done this or not done that. It's just not how I think. Whatever we did in the band seemed like the only logical choice at the time, so you live with your decisions and you move on. I don't beat myself up about things that went wrong, because at the end of the day it's all life experience."

Photo: Julia Goode

## ACCEPT THE 12 YEAR BREAK

### Why did Wolf knock Accept on the head for all that time – and what made him resurrect the band?

"In the late '90s I felt we were coming to the end of the road. Nobody wanted metal music at that point and we'd made three albums [*1993's 'Objection Overruled', 1994's 'Death Row' and 1996's 'Predator'*] that didn't do that well. [*Vocalist*] Udo [*Dirkschneider*] walked away, [*bassist*] Peter [*Baltes*] wanted to spend more time with his family, and all of a sudden I was all alone. I asked myself if I was really going to start another band and start making new music, and that didn't appeal at all. It was time to do something else and get a real job.

"My biggest love in life after music had always been photography, so I decided to try it for real and trained to be a commercial photographer. I was pretty successful and liked the work, but I didn't enjoy it as much as being on stage. It was relatively easy money, but nobody ever asked me to sign a photo I'd taken like they did with album sleeves of records I'd made! It felt like I was producing commodities and that in some ways I was just like a stockbroker. I made money, but it wasn't fulfilling. At least not to me. Even so, I didn't play any guitar for years and I certainly didn't sit there at night reminiscing about the good old days.

"We did a small number of festivals in the summer of 2005 because promoters asked us to, but that was it. However, when I came across [*vocalist*] Mark Tornillo in 2009 something inside of me said, 'Wow, with that voice maybe it would be worth re-forming Accept.' So that's what we did. Now I'm enjoying playing in the band more than I ever have. Our last three albums [*2010's 'Blood Of The Nations', 2012's 'Stalingrad' and 2014's 'Blind Rage'*] have done well and there's tons of interest in the band, especially in our new album 'The Rise Of Chaos'.

"Back in the '80s when things were first happening for us I took a lot of things for granted. Now I don't. I wasn't aware of how special Accept was back then. Now I am. Because not in a million years did I think I'd still be talking about the band in 2017."

The classic Manowar line-up, shot in October 1984. L-R: Joey DeMaio (bass), Ross 'The Boss' Friedman (guitar), Eric Adams (vocals), Scott Columbus (drums)

# 'WAR STORIES

They are the rock band that divides opinion more than any other. Some think they're the one true spirit of heavy metal. Others that they're cartoonish fools. They are **Manowar**, and *John Nicholson* is trying to understand a veritable musical phenomenon...

**MANOWAR. HAS THERE EVER** been a band in the history of heavy metal music that can split the jury like this American four-piece? Who knew that dressing like a cross between a Viking warrior and a member of The Chippendales while bashing out an epic brand of fantasy-driven, self-aggrandising metal music would forge such passionate dedication and bring such intense derision in a scene that has always been noted for its sense of community?

You can knock Manowar as daft and childish if you like. But this is a band that has not only survived for 37 years, it's also prospered – supported by a hardcore fan base that appears to be bigger than ever, even as the band announce that they'll be drawing the curtain on their career at the end of their next tour, which begins in November. Manowar shows with audiences of more than 30,000 people are not uncommon in Europe, and whatever you think of them, that isn't to be sniffed at.

**THERE'S RARELY** been any middle ground with Manowar and that's pretty much how they like it. According to their official website...

"Manowar have an Army Of Immortals, the Manowarriors, all over the world, standing true beside them and celebrating the values that matter in life: loyalty, honor, brotherhood, perseverance, faith and the courage to be true to yourself. Every moment of your life!"

It's this manifesto that's seen the band riding to the Gates of Valhalla wearing their Gloves of Metal for almost four decades. As bass player and leader Joey DeMaio stated in a 2006 interview:

"I believe in the fans. I believe in metal more than anybody you've ever met. And another thing, I'm prepared to die for metal. Are you?"

Er, no Joey, I'm not. And quite how such belief can be measured and why death might be required is unclear. But this is Manowar-land. And nothing here is as it is elsewhere.

> "I BELIEVE IN THE FANS. I BELIEVE IN METAL MORE THAN ANYBODY YOU'VE EVER MET. AND ANOTHER THING, I'M PREPARED TO DIE FOR METAL. ARE YOU?"
> **JOEY DEMAIO**

**MANOWAR FORMED** in Auburn, New York in 1980 when Joey DeMaio was working as a bass technician for Geezer Butler on Black Sabbath's 'Heaven and Hell' tour. He met guitarist Ross 'The Boss' Friedman who was playing guitar for support act Shakin' Street and was formerly a member of Handsome Dick Manitoba's noise mob, The Dictators. Sharing musical tastes they soon added singer Eric Adams, a schoolfriend of DeMaio's. Once Donnie Hamzik was recruited on drums, Manowar were off and running. A major deal was struck with Liberty and the band set about recording a debut album, 'Battle Hymns', that was released in 1982. From the start it was clear Manowar were never going to take the conventional route. Their extraordinary image didn't meet with universal approval, even though Ross The Boss defended the look as a justified visual representation of their sound. "We have to embody what we sound like, what we're putting out to the world. What's wilder than studs, metal, and chains? Probably animal skins!" He didn't explain why this was the case.

The debut album sold poorly in Manowar's homeland and a US tour supporting fellow skin-wearer Ted Nugent didn't boost the band significantly. Liberty dropped them. In Manowar legend this is because the label were "scared" of them.

**HOPE WAS** at hand in those early days, though, as indie label Megaforce picked the band up in the United States, while Music for Nations offered Manowar a European deal. Legend has it that they signed the latter contract with their own blood. Albums of unapologetic heavy metal have steadily followed ever since. The titles tell the band's story succinctly enough. 'Into Glory Ride', 'Hail To England', 'Sign Of The Hammer', 'Fighting The World', 'Kings Of Metal', 'The Triumph Of Steel'. These titles are clever and dumb at one and the same time, consistently reinforcing a dedication to a musical style that is designed to appeal to the outsider, while at the same time reasserting their much-vaunted macho image.

There seems to have been very little debate about whether covering yourself in baby oil and wearing next to nothing onstage is the *de facto* way to be more metal, but Manowar-land is no place for debate. DeMaio has cultivated a "with us or against us" attitude that rebuts analysis and it's delivered Manowar a hugely dedicated following. Manowar fans like these certainties. The band have been harshly critiqued throughout their career. But this simply plays into their hands. Criticism bounces off them. Manowar are so outside the normal parameters of musical analysis that subjecting them to scrutiny is almost pointless.

**LOYALTY PLAYS** a big part in the Manowar ethos. They demand absolute dedication from their fans and in return will bestow accolades on those who show them the love. After the band made the cover of Issue 47 of *Kerrang!* back in July 1983, *Rock Candy Mag* editor Howard Johnson and contributor Xavier Russell (who were both *Kerrang!* writers at the time) were inducted by the band into what was termed 'The Legion Of Metal Brothers'. Manowar must have been very pleased with something they wrote! The induction took place in the unlikely setting of the carpeted hotel bar of '80s rock-friendly hotel, the Columbia in London. Having trooped in dressed in full regalia, the band members proceeded to get down on one knee and inducted the slightly incredulous writers with some kind of epic-sounding speech, possibly using an improvised sword of some sort. But from that day forward both writers' names appear on every record Manowar release as a kind of print recognition of an unbreakable bond. Is this kind of thing nothing more than a publicity stunt? Only the band themselves can truly know.

**THE BRITISH** press might have warmed to Manowar, but the British record-buying public didn't. The band

Photo: Getty Images/Fin Costello

# OVERLOOKED

have troubled the UK album charts just twice. 1984's 'Hail To England' peaked at number 83 and spent two weeks on the listings. 'Sign of the Hammer' entered at number 73 on 6 October 1984 and promptly dropped out after one week. It's not much to write home about sales-wise.

In Europe, though, it's a very different story. Scandinavia, Austria, Poland and Russia have all warmed to the Manowar manifesto, while Greece, Czechoslovakia and Germany have gone batshit crazy for the band. Here their widescreen epic tales of warriors and warfare have really touched a nerve, and Germany has coughed up four gold records. Why? One German fan told me he believes Manowar's music naturally chimes with their operatic Wagnerian traditions and their understanding of *sturm und drang*.

That's as maybe, but what's clear is that whatever their sales potential in whatever market, Manowar aren't exactly eaten up by doubt. Songs are less about lyrical storytelling, more about relentlessly expounding the band's credo. The track 'Kings Of Metal', played at every gig, is a perfect example.

*"We don't attract wimps cause we're too loud/*
*Just true metal people that's Manowar's crowd/*
*True metal people want to rock not pose/*
*Wearin' jeans and leather, not cracker jack clothes/*
*Other bands play, Manowar kill."*

**THE THING** that rock fans outside the Manowar bubble might find tricky to understand, though, is that Manowar's music just isn't that heavy in a world where extreme, fast, abrasive versions of rock music have become ever more commonplace. But this is to misunderstand the band's place in the musical firmament. Manowar are not about being the heaviest. They are about being the "heavy metalest." To them, that's a very different thing. It's about playing music that stays true to the genre's roots. It's not about moving metal forward, nor about expanding its horizons. It's about reflecting what they perceive as heavy metal's original values.

You might want to criticise clunky rhymes and dodgy lines like "*May your swords be wet/Like a young girl in her prime.*" But that would simply be playing into the band's hands. You're trying to deny their spirit of togetherness and defiance. And if you're trying to deny this, then you are clearly what the band call "False Metal." Thus Manowar will stand against you as heroic defenders of the true faith.

**I CAN'T** help but circle back to what I believe is the big question in the whole Manowar saga. Is this some kind of metal wind-up, the band members sharing a cheeky nod and a wink when nobody's looking, having understood that there's a part of the metal market (reactionary, unwilling to change, looking for musical and ethical certainties) that was unserved? Or are they really as they say they are, people who are proudly and fiercely obsessed with heavy metal music to a degree that most of us – even those of us who love rock – find a bit silly?

THE MORE THE MAINSTREAM LAUGH AT, SNEER AT, OR IGNORE MANOWAR, THE MORE THEIR FANS LOVE THEM.

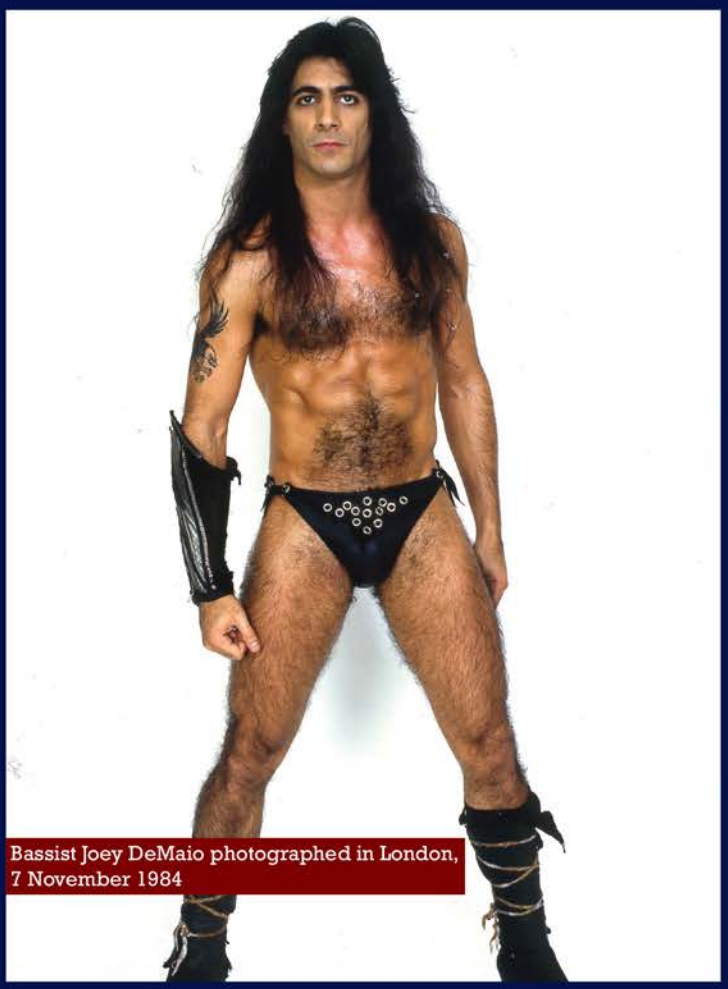
I've come to the conclusion that while DeMaio and Adams are smart enough to know a core market when they see one, they are also deadly serious about what they do. And anyone who thinks Manowar's image is nothing more than a marketing gimmick is wrong.

*Rock Candy Mag*'s Art Director Andy Hunns is a fairly urbane fella, but he is a dedicated Manowar fan. And his love for the band has nothing of the ironic about it. He firmly believes "their dedication to heavy metal music is laudable, honourable and is certainly no laughing matter." The band's critics have always failed to understand this, while their fans have always intuitively grasped the notion. So the more the mainstream laugh at, sneer at, or ignore Manowar, the more their fans love them. Heavy metal music has always been a club you join. But Manowar is the ultimate club within a club. Is this really so hard to understand? Many metal fans love Dungeons and Dragons, fantasy comic books and graphic novels. And Manowar fit right into that world, that culture.

**THE '80s** gave way to the '90s, the new millennium came along and Manowar simply kept on going. Albums, live shows and DVDs all helped the band recruit more believers. "Fans" somehow seems too small a word. The faces might have changed, with original members Ross

The Boss leaving in 1989, and Donnie Hamzik being replaced on drums by Scott Columbus in 1983, only to return in 2009. But Manowar's essence remained steadfast and true.

How have Manowar measured their heavy metalness, then? In a number of fairly ingenious ways. They can claim with some justification to have invented the idea of bombastic orchestration in metal way before Metallica dallied with it. They recorded the song 'Father' in 15 different languages to show their appreciation of, and dedication to, their fans worldwide. They played a five hour and one minute gig – the longest metal show on record. And they got in the *Guinness Book of World Records* for the loudest gig, breaking their own record twice (in a category, incidentally, that no longer exists). They reworked their 'Battle Hymns' and 'Kings Of Metal' albums in 2010 and 2014 with some subtle heavy metal differences. This time around Christopher Lee replaced Orson Wells as narrator on 'Dark Avenger', while another booming-voiced actor, Brian Blessed, performed the four-minute 'Warrior's Prayer'. There are, however, other things the band have done that seem somewhat less metal to me. They played gigs with a youth choir and they sold Manowar chocolate ingots at gigs. But doubtless DeMaio will have persuasive arguments to hand to explain their significance.



Bassist Joey DeMaio photographed in London, 7 November 1984

**UNFORTUNATELY, WE** may never know the bass player's thought processes on this and many other subjects. Here at *Rock Candy Mag* we were keen to put together a major piece with the band to try to understand the Manowar phenomenon from the inside. Things didn't go well. The list of questions the band wanted us to answer before agreeing to talk was extensive, but the major sticking point was that they weren't even interested in a discussion unless we guaranteed to put them on the cover. We had other ideas about that, so the conversations stopped.

How you react to that depends on your view of Manowar's *raison d'être*. Either they're egotistical megalomaniacs with little respect for rock fans who want to know more about them. Or they are a band that refuse to compromise on their principles. As the only true purveyors of heavy metal, in their thinking there's no other place for the band to be than on the cover of a heavy metal magazine. Anything else would, of course, be False Metal.

You can get all philosophical trying to unpick Manowar. As metal writer Martin Popoff asserted, "deeming this band a parody is a futile pursuit in infinite ironic layering, for Manowar is a philosophy of interconnecting unbelievables that just disintegrates into mass ludicrousness under too much serious scrutiny."

But Manowar's worldwide army of fans have no such existential dilemmas. Ask those fans why they're so totally dedicated to a band some (maybe many) see as faintly ridiculous and you really get a sense of the group's appeal.

*"The fucking spirit of metal exudes from Manowar."*

*"Manowar is lacking any pretentiousness. They don't try to be something they are not. They just are. Manowar. Metal."*

*"They haven't broken character in 30 years of putting out albums. That is fucking dedication."*

*"Manowar exemplifies the true spirit of metal: a Nietzschean masculine aggressive and war-like righting of wrongs on a historic and epic scale."*

*"They are the Kings of Metal."*

**PERHAPS THE** closest we can get to understanding the core of Manowar's ethos is by listening to Joey DeMaio responding to a Finnish journalist's question about who the heroic, muscular cartoon guy on so many of the band's album covers is.

"He is you," answered DeMaio. "He is her. He has no face and that was on purpose, because everyone needs a hero in their life. Our music is all about heroes and being the leader, not the follower. It's a picture of a hero and you being that hero is what it's all about. Put your face there and you are the hero!"

This seems to be the grit that makes the Manowar pearl. For the duration of a record or a gig this band makes people feel like heroes, and Manowar becomes a sonic fantasy graphic novel made flesh.

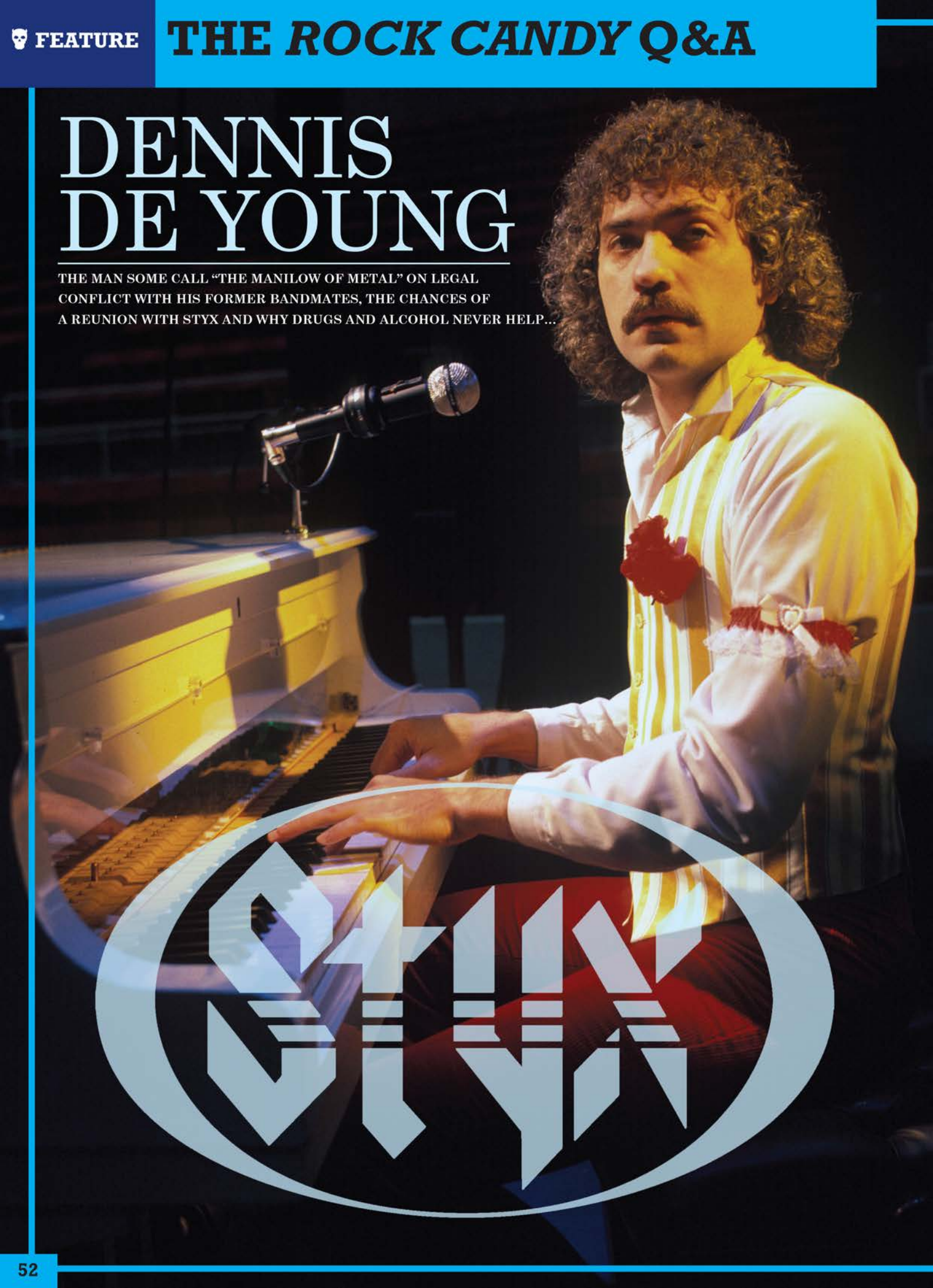
When the band finally hang up their now-metaphorical loincloths for good, one thing is for certain. Heavy metal music will have lost one of its proudest exponents. Sales of baby oil may also fall.

Photos: Getty Images/Stefan M. Prager; Iconic Pix/George Chin

# THE *ROCK CANDY* Q&A

# DENNIS DE YOUNG

THE MAN SOME CALL "THE MANILOW OF METAL" ON LEGAL CONFLICT WITH HIS FORMER BANDMATES, THE CHANCES OF A REUNION WITH STYX AND WHY DRUGS AND ALCOHOL NEVER HELP...



**Is it true that you'd never even played acoustic piano until you recorded Styx's first hit, 'Lady', in 1972?**
"I took accordion lessons starting at age seven, and used to play my cousin's piano, tilting my head sideways so the keyboard would look like the accordion! I played a bit in college, but never *owned* a piano until I was 27. I honed my horizontal skills on a Hammond B3. I still see myself as an accordion player masquerading as a pianist."

**Did you ever worry that Styx might fall between two stools? Big, progressive rock like 'The Grand Illusion' on the one hand. Sentimental softer stuff like 'Babe' on the other.**
"No. Until 1979's 'Cornerstone' we never recorded any straight ballads. All of our ballads up till then had always suddenly morphed into souped-up pop rock songs. 'Duck everybody! Here come the unannounced rock guitars.' I can't claim we invented the power ballad, but we stood somewhere near the front of the queue."

> "I CAN'T CLAIM WE INVENTED THE POWER BALLAD, BUT WE STOOD SOMEWHERE NEAR THE FRONT OF THE QUEUE."
> **DENNIS DEYOUNG**

**Did you prefer one of those styles over the other?**
"My preference has always been to play a few notes of a song, whatever the style, and have the audience go nuts. Best song wins. I believe there are only two kinds of music – the kind you like and the kind you don't."

**When you wrote 'Babe' did you have any idea how big a song it was going to become?**
"Not at all. 'Babe' wasn't written, arranged or recorded for Styx. It was a little demo I did with the Panozzos [*Styx bassist Chuck and drummer John*] as a birthday present for my wife, Suzanne. I thought it would be stored away, only to be retrieved for special occasions, but everyone who heard it believed it was a hit record; friends and family, record company, the band. I wrote it without trying. I should have 'not tried' more often."

**Why did 1983's 'Kilroy Was Here' album cause so much inter-band tension?**
"That's not a question, it's a book. Short answer is that whatever differences and disagreements there are in human interaction, nothing is ever helped by the abuse of drugs and alcohol. It impairs judgement."

**So what specifically led to the band being put on hiatus for six years?**
"This one's simple. [*Guitarist*] Tommy [*Shaw*] quit the band in Washington DC during the 'Kilroy' tour, stunning everyone. When he quit, both JY [*guitarist James Young*] and the Panozzos wanted to replace him and go on touring and making albums. I believed replacing Tommy showed a lack of understanding of how the creative engine of Styx worked. I suggested we allow T space and time to record the solo album he'd been talking about for years. It took more time than I thought it would."

**How did you feel when drummer John Panozzo died in 1996 aged just 47?**
"Crushed. From the beginning John and I had been the closest musically, and best of friends. Although John had been ravaged by alcohol, none of us expected him to die. We believed at some point he'd take hold of his life and beat the demon rum. When we got the news we all cried like babies. Awful, horrible, soul-crushing. John was the funniest guy I ever knew and I miss him still."

**John's twin brother (bassist) Chuck, is gay, but didn't come out until 2001. Did you ever sense any anti-gay prejudice in the world of rock?**
"I grew up with Chuck in the early Sixties and we knew he was gay, yet it was never an issue with any of us. He was simply our bandmate and friend. As for anti-gay, Chuck was in the closet and really that's a question for Chuck. Read his book."

**How unpleasant was it to end up in legal conflict with the other Styx members over the name around 2000?**
"Terrible time. After being replaced in Styx [*by the Scottish-born Canadian Lawrence Gowan in 1999*] everyone around me had encouraged me to try to stop them legally. I just couldn't. It would have been like suing myself and I held out hope they'd ask me back. They toured under the Styx name for a year and a half before I initiated legal action. I didn't sue for money or use of the name. I simply wanted back in the band."

**What's your relationship with the original band members like today? Apart from business matters do you ever communicate with them?**
"I haven't spoken to Tommy or JY since 1999. They've made it abundantly clear that they don't want me back. What's a mother to do?"

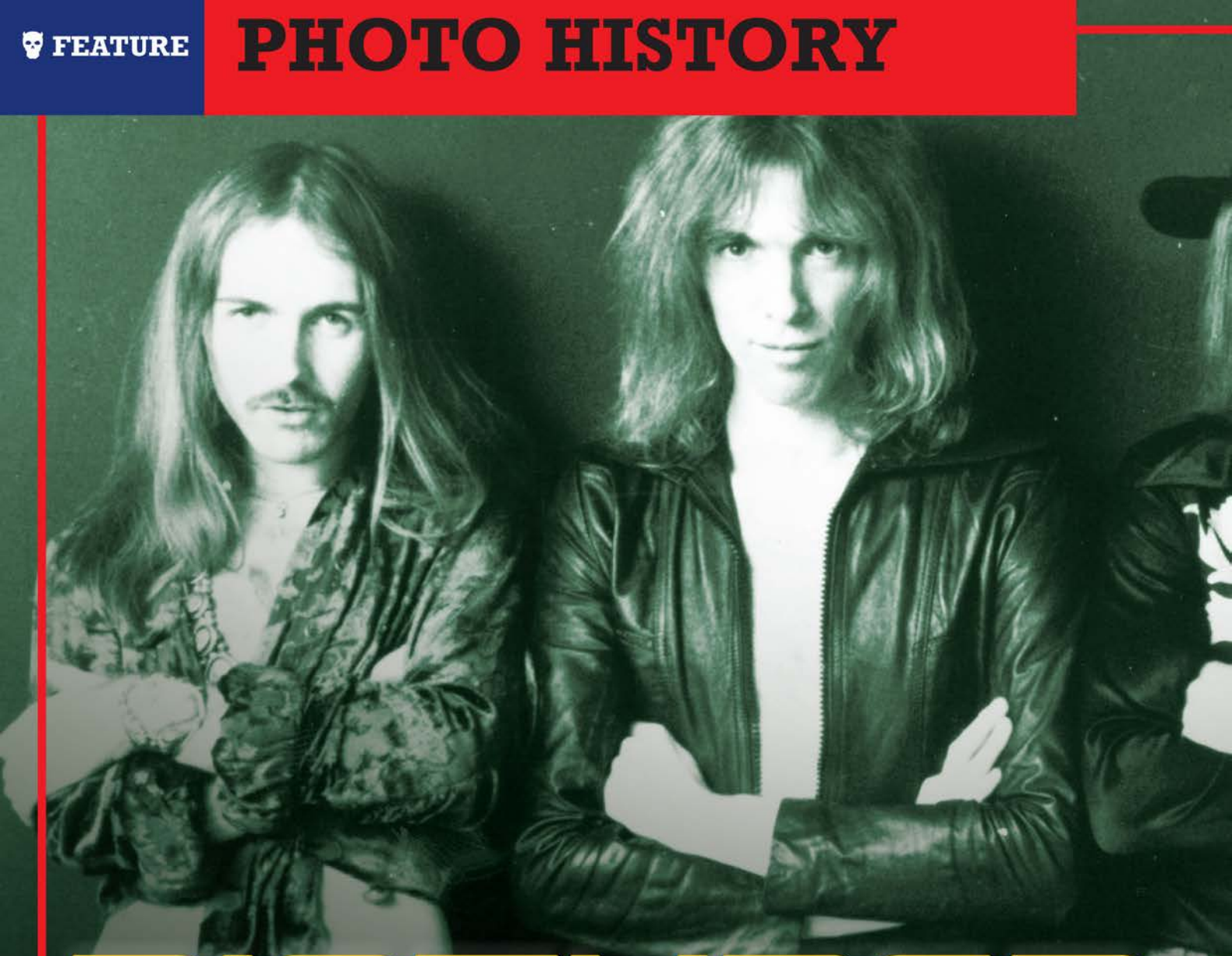
**Could you ever foresee a reunion?**
"The fans want a reunion, even *Rolling Stone* declared as much in an interview with Tommy. I've wanted a reunion every day since I was replaced. It's in their hands. Imagine one last tour with the original cats. I think there might be some interest."

**Do you enjoy the freedom of working as a solo artist?**
"Nope. I never wanted to be a solo artist. Still don't. I did it reluctantly, waiting for Tommy to come back. I like being on a team and that's what a band is like. It's us against them, sharing the success and failure."

**What's your favourite Styx album and why?**
"'The Grand Illusion'. It has my favourite Tommy song, 'Foolin' Yourself', my favourite JY song, 'Miss America', and 'Come Sail Away'... catchy tune. All guns firing at the same target, bullseye. Then came real success."

**You've been married for more than 45 years. How have you managed that while working in the music business?**
"'Babe', 'Lady', 'Best Of Times', 'Don't Let It End', 'Song For Suzanne', 'Call Me', 'Beneath The Moon'. I could go on, but you get the idea. I'd have no career without the love my wife and I have as inspiration. Seriously, how many songs about robots can you hear?"

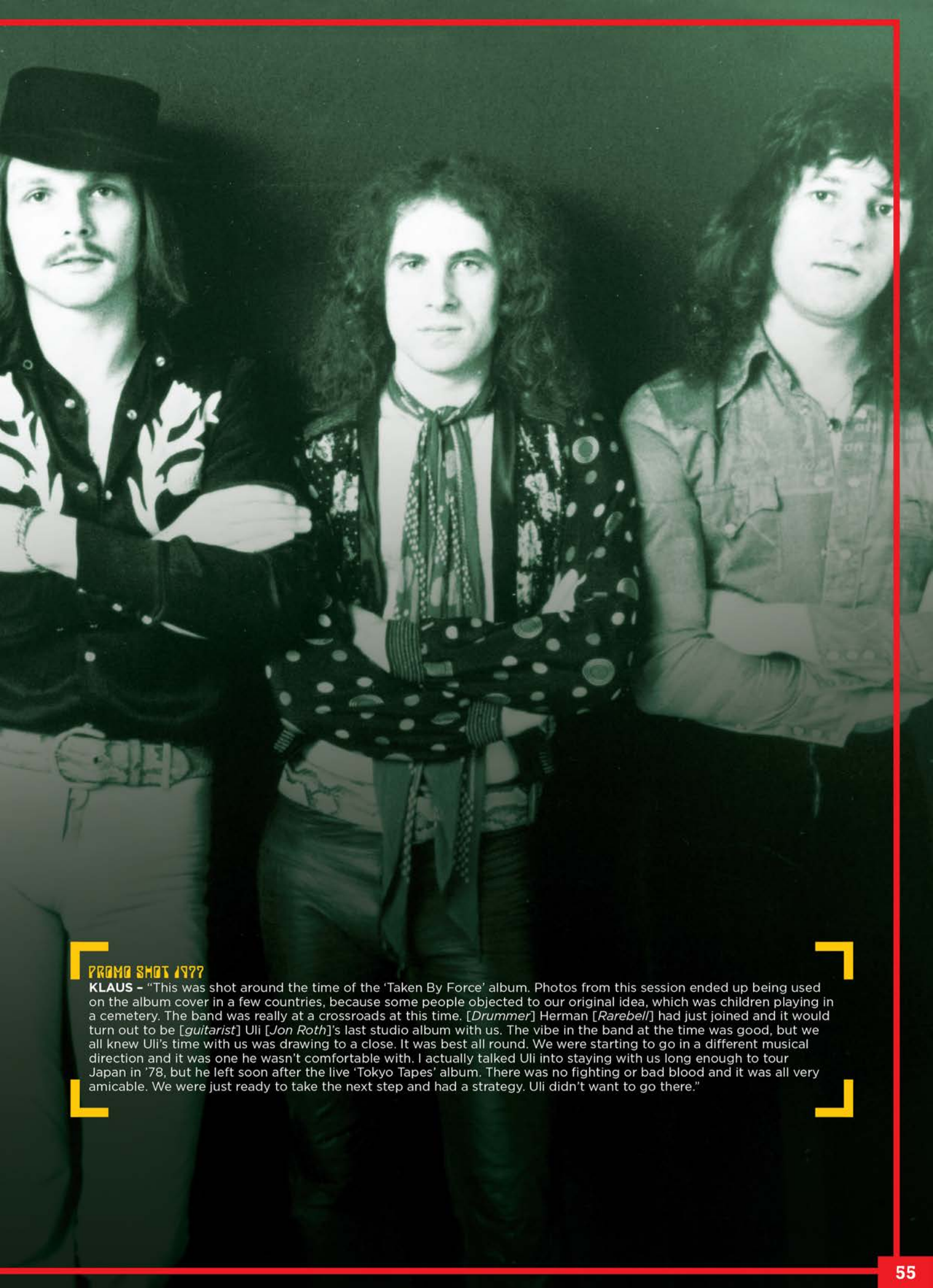
Dennis De Young interview by Derek Oliver. Photo: Getty Images/Waring Abbott



# PICTURED LIFE

...FROM YESTERDAY, OF COURSE. GERMAN ROCK PIONEERS **SCORPIONS** HAVE ENJOYED AN INCREDIBLE CAREER SPANNING OVER 50 YEARS. IN A *ROCK CANDY MAG* EXCLUSIVE, GUITARISTS **RUDOLF SCHENKER** AND **MATTHIAS JABS**, TOGETHER WITH VOCALIST **KLAUS MEINE**, GIVE YOU THE STORIES BEHIND SOME OF THE MOST ICONIC IMAGES EVER TAKEN OF THIS SEMINAL BAND. INTERVIEWS BY *MALCOLM DOME*.

Photo: Getty Images/Michael Ochs Archives



### PROMO SHOT 1977

**KLAUS –** "This was shot around the time of the 'Taken By Force' album. Photos from this session ended up being used on the album cover in a few countries, because some people objected to our original idea, which was children playing in a cemetery. The band was really at a crossroads at this time. [*Drummer*] Herman [*Rarebell*] had just joined and it would turn out to be [*guitarist*] Uli [*Jon Roth*]'s last studio album with us. The vibe in the band at the time was good, but we all knew Uli's time with us was drawing to a close. It was best all round. We were starting to go in a different musical direction and it was one he wasn't comfortable with. I actually talked Uli into staying with us long enough to tour Japan in '78, but he left soon after the live 'Tokyo Tapes' album. There was no fighting or bad blood and it was all very amicable. We were just ready to take the next step and had a strategy. Uli didn't want to go there."

# PHOTO HISTORY

### POSING IN FRONT OF THE TOUR BUS, CLEVELAND, NOVEMBER 1979

**RUDOLF –** "This photo was taken when we were opening for Ted Nugent. I still laugh at Klaus's hat, because it was too big for him! My dream had always been to play in America, but in the '70s we had trouble persuading our record company in Germany, RCA, to send us. We finally got a break when Peter Mensch and Cliff Burnstein came to see us in Hamburg on the 'Lovedrive' tour. Cliff worked for Mercury Records, while Peter was there representing David Krebs, one of the biggest managers in America at the time. They both loved us and as a result we got signed to Mercury in America and David Krebs became our manager. We played our first show in America on 29 July 1979 at the World Series Of Rock Festival at Cleveland Stadium. It felt like a dream come true!"

### ONSTAGE IN CLEVELAND, 1979

**KLAUS –** "Ah, those white boots! I'm not sure where they came from, but my guess is that it would have been in London, at Kensington Market or the King's Road. It was difficult to balance on them and I fell over onstage more than once when I was jumping around. This photo was taken at a gig we did with Ted Nugent and AC/DC. Nugent was headlining and AC/DC were special guests. During that tour we got to know the 'DC guys really well, especially Bon Scott. We first met Bon when we were all staying at the same cheap hotel in Fort Wayne, Indiana. He came down to breakfast, saw us and made a point of coming over to introduce himself. What a sweet guy – and a fantastic singer."

Photos: Getty Images/Waring Abbott

## PLAYING LIVE WITH MICHAEL SCHENKER, 1979

**KLAUS –** "When Michael left UFO in 1978 we were delighted to welcome him back. We all understood why he'd left us in 1973 to join UFO. We had no money and were still unknown and he had the opportunity to become a member of a popular British band. When he came back to us he was an amazing guitarist – so creative – and the experience he'd gained from being on the road with UFO was invaluable. We'd brought in Matthias [*Jabs*] to replace Uli, but he was very inexperienced and those were huge shoes to fill. 'Lovedrive' was a 'make or break' album for us, so what Michael could bring to the band on songs like 'Coast To Coast', 'Holiday' and 'Another Piece Of Meat' took the music to another level. When Michael said he was keen to tour with us it was a massive boost, so we went with him. It was great for a while, and Rudolf and Michael got along very well. But then Michael started his disappearing tricks and we couldn't track him down. We couldn't rely on him, so we had no choice but to get back in touch with Matthias. Thankfully he agreed to step back in."

## ROCKING OUT AT CASTLE DONINGTON, 1980

**RUDOLF –** "This is us on stage at the very first 'Monsters of Rock' at Donington Park. It was very important for us, because it allowed us to get across to a huge number of British fans all at once. Most of them had probably never heard us before, so we didn't just give 100%, we gave 180%. But we almost didn't make it, because we actually got lost trying to find the stage! At that time we all travelled in my car. That meant we were together all of the time, so there was no danger of us getting separated. When we arrived at Donington we asked people how to get to the backstage area but everybody gave us different information. We ended up in the middle of the Donington racetrack with tons of motorbikes roaring around and the riders getting more and more angry with us for being in the way! Thankfully we eventually got off the track, made it to where we needed to be and got onstage on time."

Photos: Getty Images/ullstein bild; Iconic Pix/George Bodnar Archive

# PHOTO STORY

## ROAD-TESTING THE SCORPION DRUM RISER, HAMBURG, 1980

**RUDOLF –** "The idea of a Scorpion drum riser came up during one of our post-gig conversations. I think I was the one who thought of it and we talked about it in quite a lot of detail. When we actually started to get one made for the 'Animal Magnetism' tour we'd already had time to get it right in our heads and agree on the best way to make it a reality. We didn't have a big budget back then, but we found someone who could make the riser fairly cheaply. He did a good job and the fans loved it. It was built on hydraulics so that it could rise up in the air, but I think it only went up about three metres. It still looked great, though, and I don't remember it ever getting stuck. We only used this particular scorpion for one tour and ended up changing it for our next trek in support of the 'Blackout' album."

## THE FAMOUS BAND PYRAMID, 1984

**MATTHIAS –** "I was the one who came up with the idea for the pyramid. I'd had it in the back of my mind for a while when one day I was playing football with mates and said to them, 'Would you mind helping me out with something for the Scorpions stage show?' So we spent the rest of the evening practising a pyramid and ironing out all the problems until I knew it could work. The band took a lot of convincing about the idea. Eventually, though, they said we should give it a go and right from the start they loved it! We did it for the first time at the Hippodrome in Paris and the fans enjoyed it so much that it became an important part of the show. We even did a five-man pyramid for a while, with Rudolf, Herman and Francis at the bottom, and Klaus and me at the top. Sadly, we don't do the pyramid any more. We're just too old!"

Photos: Getty Images/ullstein bild; Getty Images/Larry Hulst

### IN FRONT OF THE SCORPS PLANE, 1984

**MATTHIAS –** "We used this plane on the 'Love At First Sting' tour of America. Elton John had it before us. We started that tour using a smaller plane – an eight-seater prop – and then switched to this one, which is also a prop, but it was very big and comfortable. I remember we had great food on board, supplied by The Old World restaurant on Sunset Strip in Hollywood – all good healthy stuff. It made sense for us to fly between gigs and we could certainly afford it. But I do remember looking out at the plane one time from my hotel room in Las Vegas. It was parked very close and all I could think was, 'What a waste of money!' It was only ever the band and our tour manager Bob Adcock onboard. We never invited loads of hangers-on to join us, and the crew drove from gig to gig. Did the plane make us feel like rock stars? Yes, I suppose it did. But we did it for practical reasons, rather than because we wanted to act like a big band."

### THROWING SHAPES AT THE HAMMERSMITH ODEON, 1984

**KLAUS –** "The sort of thing Rudolf and I were doing here isn't something you can ever rehearse; it's purely spontaneous. The two of us were always fooling around onstage, rolling over and over and generally getting up to mad stuff. I would rub my microphone stand up against his Flying V and make some insane noises. I really have no clue who started this stuff off, but the rest of the band were always keen to get involved, which is why we had so much energy onstage. It was a party, and the fans loved the bizarre things we did."

Photos: Iconic Pix/PG Brunelli; Getty Images/Michael Ochs Archive

# PHOTO HISTORY

### PERFORMING AT THE LA FORUM, 1984

**MATTHIAS –** "The Forum is one of *the* great venues. There's a unique vibe there and this was our first time headlining. But look at the clothes I'm wearing! Back then I was really into stripey stuff, and because we moved around a lot onstage it made sense to have stretchy clothes. Spandex was very trendy at the time, remember! I bought a pair of trousers and a matching top from a shop in Tokyo. I was covered in yellow and black stripes, which made me look like a bumble bee! So I decided to cut up the shirt to create two armbands, then got our seamstress to complete the job. I also used part of the shirt collar around my neck. Looking back now, it all seems very much like the sort of thing you could only get away with wearing in the '80s. Now I could never dream of wearing anything like that!"

### AT THE MOSCOW MUSIC PEACE FESTIVAL, 1989

**KLAUS –** "I still have the balalaika in this picture. It's hanging on the wall in my office. The first time we ever went to the Soviet Union was in 1988. We did 10 shows in Leningrad and the Scorpions played a big role in opening up what was then seen as the 'Empire Of Evil' to rock tours. The Russians loved us and we built a strong relationship with them. So when we went to the Moscow Music Peace Festival a year later we thought we'd be headlining. But the whole event was organised by Doc McGhee, who managed Bon Jovi, so they ended up above us. The festival was like a Russian Woodstock, but behind the scenes there were a lot of arguments going on, bands bickering about who was going on first. They all saw it as just another festival, because they had no connection with the Russian fans. We did, though, and the people knew all our songs. We got a fantastic reaction. That whole experience inspired us to write 'Wind Of Change'."

Photos: Iconic Pix/Bertrand Alary; Iconic Pics/George Chin; Getty Images/Marc S Canter

## ROCKING UNDERWATER, VAL D'ISERE, FRANCE, 1989

**RUDOLF –** "I'd always wanted to jump into a swimming pool with my Flying V and I finally got the chance to do it on the 'World Wide Live' tour in 1985. We had a lot of parties in hotels at that time and things would often get out of hand. One night Richard Perry, who directed the documentary of that tour, said he wanted to get footage of me jumping into a swimming pool holding my guitar. Well of course I was up for it, and we managed to catch it on film. But I was also after a photo of the same thing. When we were in Val D'Isere in France in '89 this photographer asked me if I wanted to do a shot in the hotel swimming pool. He'd worked out a way of shooting from the bottom of the pool, so I got my guitar and in I jumped. The problem was that it was very difficult to get down to the bottom of the pool. If you look at my face in this photo, you can tell that I'm having to push very hard to get to the bottom. It took a few attempts to get the perfect shot, but it's fun to look back at this and think of the work that went into it."

## SCORPS GO CLASSICAL IN HANNOVER, 2000

**MATTHIAS –** "This photo was taken at the Hannover Expo in June 2000 while performing the 'Moment Of Glory' album. The Berlin Philharmonic Orchestra approached us about working together. They wanted to be challenged by working with a rock band. We all agreed that the orchestra shouldn't end up merely backing what we did; we all had to be musical partners. If you listen to Metallica's 'S&M' all you get is the band upfront and the orchestra in the background. We avoided that mistake. On the album we did our parts separately, but for the live show we rehearsed everything together. We did a warm-up the previous night to iron out any problems, and then the show went out live on TV on one of the biggest channels in Germany. There was a lot of mutual respect between musicians and everything turned out really well. It was daunting, but I'm glad we did it."

# PHOTO STORY

**WITH ROB HALFORD AT A SHOW IN AID OF THE 'TEENAGE CANCER TRUST' CHARITY, ROYAL ALBERT HALL, LONDON, 2006**

**KLAUS –** "Rob Halford is the prime minister of heavy metal! Not only is he a great singer, but he's also a lovely guy and a really good friend. I still remember the first time I ever met him. We opened for Judas Priest in America on their 1980 'British Steel' tour. We were staying in the same hotel as them and were sitting by the pool when this guy appeared in pink Bermuda shorts, walked up to us and said in that unmistakable accent: 'Hello, I'm Rob.' It really shocked us. We all think of Priest as being the ultimate metal band, dressed in leather and studs. Yet here was Rob Halford parading around in Bermuda shorts! We've always had a great time on tour with Priest. We toured the UK together back in 2005 when Rob had just returned to the band. I remember the really heavy leather coat he wore onstage. I don't how he could move about, because it weighed so much. I actually felt sorry for him!"

**RUDOLF AND MICHAEL SCHENKER PERFORMING TOGETHER, HAMMERSMITH ODEON, LONDON, 2008**

**RUDOLF –** "I know Michael has said some harsh things about me recently, because he reckons I've ripped him off financially. I can understand why he's so angry, but he's aiming at the wrong target. It all goes back to the business contract the Scorpions signed with Dieter Dierks. That contract stated that only the five members of the band could ever be credited as composers on any song we put on an album. No outside writers could ever be included. When Michael rejoined the group for 'Lovedrive', he was involved in writing a lot of other material. So he had a meeting with Dierks where it was agreed he'd get one royalty point for his contribution. Michael's never looked after his finances, I have the rest of the Scorpions to back me up on this, and I can't help him. We all suffered through our contract with Dierks and Michael shouldn't direct his anger at me. But at the end of the day, I still love my brother."

Photos: Getty Images/Neil Lupin; Iconic Pix/George Chin; Iconic Pix/Zaine Lewis; Getty Images/Jason LaVeris

## BEING INDUCTED ON THE HOLLYWOOD ROCK WALK, 2010

**MATTHIAS –** "This was a fantastic occasion. Our Rock Walk exhibit is right next to The Yardbirds, so how cool is that? There were a lot of fans around that day, and a few musicians too. You can spot Lemmy and Mikkey Dee from Motörhead, but just behind Mikkey – who's now in our band, of course – you'll also see Vinny Appice. The oily shit is asphalt – you cover your hands in the stuff, then put them into wet cement, which then dries to give the handprints. But the cement shrinks when it hardens. I found this out when I went back a while later and my hand didn't fit into my print. You actually have to make two separate imprints, one of which is then stored in a warehouse. This is because there was an earthquake in LA in the '90s that cracked a lot of the Rock Walk. So now they have a spare one just in case it happens again."

## ATTENDING MIKHAIL GORBACHEV'S 80TH BIRTHDAY CELEBRATIONS, MARCH 2011

**MATTHIAS –** "This was a charity event that took place at the Royal Albert Hall in London. We first met Gorbachev back in 1991 in Greece, and while I wouldn't ever call him a fan of the Scorpions, he seems to like us all the same. We played 'Rock You Like A Hurricane' and 'Wind Of Change' at the Albert Hall. 'Wind Of Change' has been a double-edged sword for us. It was such a huge number that we got noticed by loads of people who'd never heard of the band before. We even did a version in Russian to raise funds for a children's hospital. But to a lot of people it's the only tune we have. They can't name any others. It's annoying that to many of these people we're a one-hit wonder!"

# INSIDE STORY

Lee Aaron flies the flag for MLM!

Photo: Iconic Pix/Ray Palmer

# MAPLE LEAF MAYHEM

IN THE LATE '70S AND EARLY '80S CANADA WAS THE GO-TO PLACE FOR HARD ROCK THAT WAS BOTH EXCELLENT AND UNIQUE. BUT WHY EXACTLY DID THE COUNTRY PRODUCE SO MANY FINE BANDS WITH SO MANY DIFFERENT STYLES? *ROCK CANDY'S* RESIDENT MLM EXPERT *PAUL SUTER* INVESTIGATES...

**CANADA HAS BEEN DISMISSED** by some folk as nothing more than America's hat, but those people clearly don't like rock music. Why? Because Canada has consistently produced world-class musicians. And from the late Seventies into the Eighties there was such a vast selection of top-quality Canadian rock bands performing that a worldwide breakout seemed to be only a matter of time. Of course, it would be a huge over-simplification to lump all those Canadian acts together. Bands from Canada didn't all sound alike, just as you wouldn't expect every band from, say, Doncaster to have a unifying, distinguishing sound. And, ultimately, a major explosion of Canadian hard rock across the world – dubbed Maple Leaf Mayhem – failed to materialise. But didn't we have some fantastic times listening to all those bands trying to make the grade?!

There were success stories. Pioneers like The Stampeders, Guess Who, Bachman Turner Overdrive, and Moxy all achieved a degree of international success in the Seventies. Fludd, too, were important. They may not have been an international hit, but they were certainly a seminal band and gave birth to both Goddo and Saga, two very classy Canadian acts. The Fludd line-up also included guitarist Mick Hopkins, who would return to his British homeland and put together Quartz.

And let's not forget Nova Scotia outfit April Wine either. Their 'Harder... Faster' album – which was heavily promoted by their record label Capitol in the UK in 1979 – was initially mistaken by us Brits as a first release by a new act, when it was in fact the band's seventh album.

In the '80s Bryan Adams, Rush, Triumph and Loverboy all enjoyed enormous worldwide commercial success. Yet Anvil, Saga, Helix, Max Webster, Lee Aaron, Brighton Rock and Honeymoon Suite were all outstanding artists that didn't become the household names they could, maybe should, have been.

**I FIRST** got involved with Canadian rock in the latter days of *Sounds* music paper in the early '80s and built up enough contacts to take an annual trip to Toronto to dig deep into an arena that was simply crawling with talent. Toronto wasn't the only centre of excellence in Canada, though. Vancouver also had a vibrant scene, spearheaded by Loverboy, Chilliwack and The Headpins. The western states also chimed in with acts including Kick Axe, Streetheart and Harlequin. All the same, there was more going on in Toronto for the simple reason that this was where the major record companies had their offices. Just as the music scene in London was much more active than in Sheffield or Bristol, Toronto was the place where musicians went to get noticed by A&R men with recording contracts to offer. And just as London had the legendary Marquee Club, so Toronto had the El Mocambo. But it also had a glorious dive called The Gasworks and a slew of other venues of which I have many fond memories. These included the stylish and upmarket Rock And Roll Heaven, the thoroughly dodgy but gloriously named Knob Hill Tavern and the simply ►

# INSIDE STORY

dangerous Larry's Hideaway. But despite all this activity, Toronto wasn't where bands themselves loved to play, as Lee Aaron recalls.

"The scene there was more corporate because it was the hub of the industry, so the fans tended to have a fairly elitist attitude because they got to see the best of everything."

Helix frontman Brian Vollmer is rather more blunt in his assessment of Toronto.

"The place sucked – except for The Gasworks. Too transient an audience, plus everyone there thought they knew everything about music. The best places to play were the blue-collar towns like Calgary, Edmonton, Lethbridge, London, Hamilton, Trenton, Thunder Bay, Ottowa, Winnipeg, Fredricton..."

**"IN THE EARLY DAYS MOST OF US WERE THROWN INTO THE CANADIAN OUTBACK TO HONE OUR CRAFT. THEY WERE TOUGH CROWDS, NOT EXACTLY CULTURED. BUT THEY KNEW THEIR ZEPPELIN AND IF YOU SUCKED THEY DEFINITELY LET YOU KNOW."**
**LEE AARON**

**BUT IT** didn't really matter where bands happened to be playing in Canada, what struck me most was just how tight and professional they all were. London was hardly a haven of incompetence, but to see a baby band with little or no heritage perform like seasoned pros came as something of a surprise. I saw numerous unsigned bands there that would have blown veteran acts off the stage. I found out that this was down to the nature of touring in Canada. Instead of careering between Torquay and Edinburgh for a couple of weeks in a Ford Transit like UK acts did, Canadian bands could be on the road for literally months at a time, trying to cover what is a huge country. And unlike the UK, where bands traditionally played one set in a club, most Canadian groups spent their early years playing three or four sets a night in bars. They would often stay at the same venue for three consecutive days, or even perform a residency from Monday to Saturday.

This demanding way of doing things meant that bands either got super-tight or fell apart. There were no half-measures. And the need to play for two or three hours a night, while keeping a bar's customers dancing and drinking, meant groups had to look beyond their own original material.

"In the early days most of us were thrown into the Canadian outback to hone our craft," recalls Lee Aaron. "We were in remote northern towns with one isolated hotel that acted as local bar, strip joint and music venue all rolled into one. We'd do six night runs, three or four sets a night, and the places would be packed. They were tough crowds, not exactly cultured. But they knew their Zeppelin and if you sucked they definitely let you know."

Covers were essential because the crowds wanted songs they knew and loved. Bar owners didn't appreciate anything being snuck into the set that might reduce the crowd's enthusiasm for staying and drinking more beer.

"Bands were expected to do cover songs and do them exactly like the originals," recalls Brian Vollmer. "But taking those songs apart was a great tool for sharpening our own writing and playing skills."

"We certainly learned a lot from the need to play covers," agrees Urgent/Zon drummer Kim Hunt. "With any craft you want to learn from the masters who came before you and being 'forced' to play covers only helped the process. Most musicians are fans first and foremost, so learning songs written by your heroes is common practice whether you have to do it or not. But we definitely had to."

**THERE WERE** some exceptions to the basic rules of engagement. It wasn't completely unheard of for a band to rehearse, cut a demo and get signed without doing the circuit. But most musicians who went that route had almost always done the bar circuit first and had paid their dues.

"With Urgent we were fortunate enough to have a manager who had a vision," says Kim Hunt. "He also had the ear of CBS because he managed Platinum Blonde as well, and they were a huge success story at the time. Later I had the same experience with Hanover Fist, where our manager raised the money to cut an album that MCA then took on and released. But those were exceptions to the rule. Before that I'd slogged away in the bars with Zon for as long as we could hang on – meaning for as long as we could stay sane – honing our craft and stage show and scraping together enough money to record a three song demo in the hope of interesting a label."

Once a band had an album to its name the stage show rules changed and they could get away with 50 percent original material. Then the crowds would know something of a band's repertoire, but these acts still played three sets. And bar owners still tended to see themselves as the ultimate arbiters of what you could play if you wanted to get paid. Harlequin frontman George Belanger recalls the way things tended to work.

"Owners could still demand that you played Top 40. I remember one bar in Ontario where we were interrupted during soundcheck by the owner and were told to forget about playing our own songs. He was a big guy, maybe 6ft 4in and 240lbs. He handed us a stack of 45s and told us to learn them all by the following day. Being stupid or arrogant – or both – we told him we'd pack up and go home, which would have left him without a band. So he backed down, but still said he'd decide after our first set if we were going to get paid. Fortunately he ended up happy and we did three full days there and returned several more times."

Photos: Julia Goode; Iconic Pix/George Chin; Getty Images/Mike Slaughter; Getty Images/Fin Costello

Anvil's Lips in action. Dildo just out of shot!

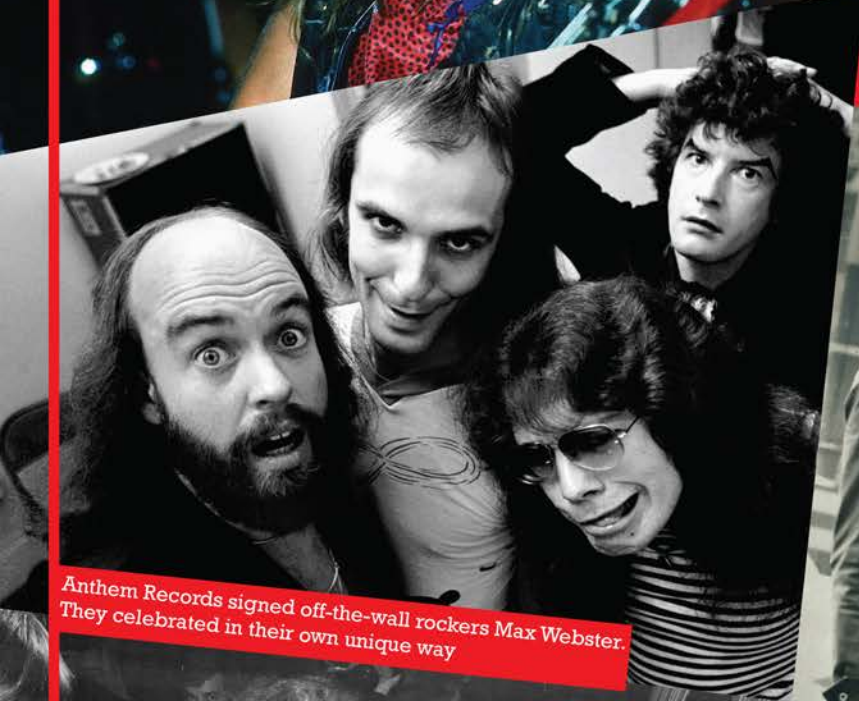
Brighton Rock: "An outstanding band that didn't become a household name"

Larry's Hideaway in Toronto: "simply dangerous," apparently

Rush helped start the Anthem label to give other bands a platform to get their music heard

# INSIDE STORY

Helix guitarist Paul Hackman and vocalist Brian Volmer performing in 1985. Hackman sadly died in a bus accident while on tour



Anthem Records signed off-the-wall rockers Max Webster. They celebrated in their own unique way

Young rockers enjoying a night out at The Gasworks in Toronto back in 1972

Triumph enjoyed enormous success... and enormous flares!

**IF YOU** got decent radio airplay the rules changed again, because if you could produce a successful radio record you then had access to small theatres and concert halls. The bigger bars were still a vital part of the equation, though, if you were trying to string together a profitable tour. And mixing bar gigs with theatres had its drawbacks, as singer/songwriter Ian Thomas recalls.

"Clubs and bars were how many of us paid our bills in between concerts, but those dates definitely undermined the bigger shows. Why would someone pay to see you in a theatre when they could catch you in a bar a week later for half the price?"

Once the goal shifted from looking for local notoriety to achieving national success, bands were faced with a trek of around 2500 miles to get from one side of Canada to the other. It was gruelling stuff – especially in the depths of a Canadian winter. Simply getting from one venue to the next could be tortuous according to Harlequin's George Belanger, who was from Winnipeg.

"In the more densely populated areas like Toronto, Montreal and Vancouver you didn't have to go too far to make a living," he recalls. "But central Canadian bands had to travel far and wide in very uncomfortable circumstances. Sleeping on top of your amps in the back of a truck isn't just illegal and scary, it's really uncomfortable! Very hot in the summer and very, very cold in the winter."

Perhaps unsurprisingly there were some fatalities, most notably Helix guitarist Paul Hackman, a lovely man who died when the band's truck rolled over after leaving a show in Vancouver in 1992.

**YET DESPITE** all this activity, the sheer population difference between Canada and the United States meant the former's music business was firmly in the shadow of the latter's. Canadian bands wanted success in the US and Canadian media generally aped US media. Canadian radio, for example, based what it played on the US *Billboard* charts. So for Canadian bands to succeed at home, first they needed success on American radio.

The Canadian government, however, had a long-standing interest in nurturing the arts – I once remember attending a Honeymoon Suite reception at the Canadian Embassy in London, for example! So in the early 1970s the CRTC (Canadian Radio and Television Commission), the body that governed Canada's radio and TV, established CanCon (Canadian Content) rules designed to nurture domestic talent. The Broadcasting Act that it supported stipulated that radio and television had to broadcast a minimum percentage of homegrown content – initially 25 percent, then raised to 30 percent in the Eighties and 35 percent in 1999. Anyone who ever owned a Canadian import album will be familiar with the MAPL logo on the label that effectively highlighted the Canadian elements of a recording. The shaded quadrants indicated which condition had been fulfilled, and if you've ever wondered what they meant:

**M** (music): meant the music was composed entirely by Canadians.

**A** (artist): meant the artists were Canadian.

**P** (performance): meant the music was recorded in Canada (this clause actually led to a fair few US artists recording in Canada to secure a 25 percent CanCon rating).

**L** (lyrics): meant the lyrics were written entirely by a Canadian.

At first the rules didn't go down well with radio stations. Ian Thomas remembers how tough it was initially to benefit from CanCon. "There was a lot of resentment at radio and they had a tendency to dump all the CanCon quota material together at night so stations could keep on playing the *Billboard* Hot 100 during the day when most people were listening."

"WE CERTAINLY LEARNED A LOT FROM THE NEED TO PLAY COVERS. WITH ANY CRAFT YOU WANT TO LEARN FROM THE MASTERS WHO CAME BEFORE YOU AND BEING 'FORCED' TO PLAY COVERS ONLY HELPED THE PROCESS."
**URGENT/ZON DRUMMER KIM HUNT**

**THINGS SLOWLY** improved, though, and some stations did get behind domestic artists. In Toronto there was a crosstown radio rivalry between CHUM-FM and Q107, who less-than-affectionately referred to each other as SCUM-FM and SCREW 107. Stations trying to outdo each other frequently gave domestic acts a boost. Starting in 1979, Q107 released a 'Homegrown' album every year featuring the best local acts. Bands we later came to know and love were featured, including Honeymoon Suite, Reckless, Rick Santers and Teaze. Across the country other stations were similarly supportive. CHOM in Montreal and Q104 in Halifax were good examples. Kim Hunt's experience with radio was pretty positive.

"Radio was hugely important in getting music to fans who would then encourage promoters to bring in a band. There were so many bands coming out of Britain and the US, but they would tour when and if it suited them. CanCon meant there was airplay for [*Canadian*] bands who would come and play if the demand was there."

With the CanCon rules in place the Canadian music business now had significantly more financial motivation to sign up domestic artists. Many of the labels grew from being outposts, handling little more than the local marketing of American acts, into genuine record companies actively looking for bands to sign in their own right. Some of them were more outward-looking than others, realising that not only were they much better placed to have hit records thanks to CanCon, but that they might also be able to generate foreign success and make even more money in the process. But CanCon could only help bands that radio was willing to play, as Helix's Brian Vollmer remembers. ►

Photos: Iconic Pix/David Plastik; Getty Images/Mike Slaughter; Getty Images/Jeff Goode; Getty Images/Bob Olsen

# INSIDE STORY

"America supported us way before Canadian radio did," he says. "We fit like a square peg in a round hole at home. CanCon helped Canadian pop bands. But where was our song 'Heavy Metal Love' going to feature? Before Parachute Club or after Men Without Hats?"

Certainly Canadian bands did get airplay, with some of the leading stations keen to lay claim to having broken a band. But it's arguable whether Canadian radio ever totally embraced the concept of supporting local talent. Ian Thomas cites an executive from a major chain of radio stations who maintained 20 years after CanCon passed into law that he "should get a point and a half [*a percentage of the money made by the record*] for playing a new Canadian record with no US release or *Billboard* chart position."

**ABOVE AND** beyond the major labels with their corporate agendas, let's not forget the indies, who also played a significant part in signing and promoting Canadian artists. Attic, Solid Gold and Anthem all helped artists like Lee Aaron, Anvil, Toronto, The Headpins and Coney Hatch to release material. But for a variety of reasons none of them fulfilled their potential. The indies had limited resources and in some cases they were unwilling to loosen the reins and hand over control to a major label in exchange for a smaller percentage of a bigger pot.

Anthem Records was a slightly different case. Formed with the best of intentions by Rush themselves, the label aimed to pass on some of the benefits of the group's success to fellow countrymen by signing Ian Thomas, Max Webster, Wireless, Coney Hatch and BB Gabor. The good news was that all of them got to release great albums and to tour. But the reality was that when Rush were active Anthem staff were totally devoted to their bosses and any other acts on the label had to take a back seat.

Elsewhere, there were major labels ready and willing to sign Lee Aaron, take artistic control and leave her parent indie label Attic to do nothing more demanding than cash cheques. All offers were rejected, but even so the singer is still able to see the positive side of having an indie deal within Canada.

"It's a matter of perspective. I had success in Europe because I was on a Canadian indie. On a Canadian major you had the optimum chance of success in Canada, but if the US parent company hadn't signed you then you took a back seat to their signings elsewhere in the world. Attic had the ability to license my albums to other labels around the globe, where they were *choosing* to sign me and promote me. They weren't just being told to work an act simply because the parent company said so. Signing to Roadrunner in Holland and Virgin in Germany was definitely good for me."

A deal like this offered no guarantee of success, though. In retrospect, the biggest failing of the Canadian music scene wasn't the talent, it was business. Canadian major labels were all satellites of their respective American parent companies and for the most part they were regarded as a bunch of regional hicks by the powers in Los Angeles and New York. That feeling seemed to be stronger at some labels than others. Look at how many great Canadian bands were on CBS or Epic. Then name an act other than Loverboy who got a decent shot outside Canada's borders.

**EUROPE, HOWEVER,** was more open minded about Canadian signings. Labels saw that their acts were getting coverage in UK music mags like *Kerrang!* and *Sounds*, so a lot of groups started to look across the Atlantic rather than south of the border. First class Canadian rock bands like Saga, Helix, Honeymoon Suite, Lee Aaron and Brighton Rock all turned their attention to Europe and played shows there. The traditional way for a band to get noticed was to open for a big name. But, with the odd exception, these bands' labels normally had to fork out a bunch of cash to the headliners to secure the opening spot, at which point politics would raise its ugly head. Should the European labels pay? Or the Canadian label, since they would be the ultimate benefactors of record sales?

> "CENTRAL CANADIAN BANDS HAD TO TRAVEL FAR AND WIDE IN VERY UNCOMFORTABLE CIRCUMSTANCES. SLEEPING ON TOP OF YOUR AMPS IN THE BACK OF A TRUCK ISN'T JUST ILLEGAL AND SCARY, IT'S REALLY UNCOMFORTABLE! VERY HOT IN THE SUMMER AND VERY, VERY COLD IN THE WINTER."
>
> **HARLEQUIN VOCALIST GEORGE BELANGER**

**THERE WERE** some attempts to circumvent much of this nonsense by signing directly to European labels. After all, the fans seemed to be more receptive to what *Kerrang!*'s Geoff Barton had brilliantly dubbed Maple Leaf Mayhem. The UK music press was the most important driver of success in Europe, where bands could expect little radio exposure in markets where rock music did not traditionally fill up airtime. But the direct approach didn't really work, and the prime example of this failing was another great band that made very little headway, Reckless.

Their management already knew Europe well, since they handled Saga, and so were able to sign Reckless to EMI in London. But the group ended up with the worst of both worlds. They weren't there walking the halls and getting the support of label staff, neither were they playing local shows to win people over, because they lived thousands of miles away. Additionally, they were largely shunned by their label in their home country for having the temerity to go over their heads. Reckless

made a ridiculously good album but did ridiculously badly, playing a few shows in Canada and a single TV show in Germany before the original line up splintered and the band lost their deal.

Things didn't always go wrong, though. Polydor, for example, were so behind Saga that even before the band's first European release (their third overall) the label flew me out to Puerto Rico for a week in the sun just to see the band play a single show in a place that was literally gaga for Saga.

It was quite a sight to see fans inside the stadium dancing around a bonfire of burning seats and the ticketless ones outside scaling the walls or trying to break down the gates!

**AT THE** end of the day there are all sorts of reasons why bands make it big or fail to make the grade, and one of the primary factors that rarely gets talked about is good old-fashioned dumb luck. But what is certain is that for much of the '70s and the '80s, Maple Leaf Mayhem was a leading force in rock. And some of us have never forgotten it!

# INSIDE STORY

# CANADIAN CRUNCH

HERE ARE 50 CLASSIC CANUCK ALBUMS *PAUL SUTER* SAYS YOU NEED TO HEAR. AND IF ONE OF YOUR FAVOURITE ARTISTS ISN'T INCLUDED (HI THERE FRANK MARINO FANS!) YOU CAN BLAME HIM!

**LEE AARON**
*'Metal Queen' (Attic, 1984)*
She would go on to make more mature records, but this was where the girl from Belleville, Ontario threw down the gauntlet. Would you believe the outfit she wore on the album sleeve is now preserved at the National Music Center in Calgary?

**AERIAL**
*'In The Middle Of The Night' (Anthem, 1978)*
This is what happens when a Beatles cover band decides to rock. And I love it. Unfortunately Aerial lost their way when frontman Gary O' quit to go solo and decided to take his songwriting with him.

**ANNIHILATOR**
*'Never, Neverland' (Roadrunner, 1990)*
In the early days of tape trading this band from Ottawa were as hot as Megadeth and Metallica, but never got the breaks. Not having a stable line-up didn't help, but this is a thrash classic all the same.

**APRIL WINE**
*'The Nature Of The Beast' (Aquarius, 1981)*
Three guitarists? Say no more! April Wine never became international household names, but they're still one of the biggest domestic Canadian acts ever. This was their hottest album, with single 'Just Between You And Me' reaching number 21 on the US charts.

**BRIGHTON ROCK**
*'Young, Wild And Free' (WEA, 1986)*
This album is a useful reminder that big hair and MTV-style commercial hard rock could be very, very good. The band from Niagara Falls did well, but not well enough, and broke up in 1992. They're back again now though, and still sound great.

**BRYAN ADAMS**
*'Reckless' (A&M, 1984)*
Sure he got sappy. But for a while back there Adams was a genuine rocker on a rocketship to the top of the charts. There's no arguing with the quality of his first few albums, especially this little beauty.

**A FOOT IN COLDWATER**
*'A Foot In Coldwater' (Daffodil, 1972)*
One of Canada's pioneering Seventies bands, sadly A Foot In Coldwater didn't earn much apart from the admiration of other musicians. This, their first album, shows why their peers were fans.

**ANVIL**
*'Metal On Metal' (Attic, 1982)*
You can't ignore anyone who would use a dildo to play slide guitar, so you can't ignore Anvil's frontman Lips. An archetypal metal band, Anvil have never given up and never given in. 'Metal On Metal' is their finest hour.

**BACHMAN TURNER OVERDRIVE**
*'Not Fragile' (Mercury, 1974)*
An archetypal blue-collar rock band formed around former Guess Who guitarist and vocalist Randy Bachman. The group was famous for delivering enjoyable, no frills rock and this – their third album – shows them pulling off that particular trick to perfection.

**CHILLIWACK**
*'Breakdown In Paradise' (Mushroom, 1979)*
They could have named themselves after any Canadian city, and they chose Chilliwack? Oh well, suppose they could have ended up being called Kamloops. Their eighth album never scaled great commercial heights, but it's a great record.

**CONEY HATCH**
*'Coney Hatch' (Anthem, 1982)*
The band was named after the 19th century Colney Hatch Lunatic Asylum in North London, hence the bizarre album artwork. This debut album was a real shock to the system, full of exuberance and swagger.

**EXCITER**
*'Long Live The Loud' (Music For Nations, 1985)*
A third album of intense speed metal from Ottawa. Exciter were true pioneers – their debut came out before Metallica's 'Kill 'Em All' – but like a lot of thrashers the band would expand their musical horizons and lose much of their core following.

**FROZEN GHOST**
*'Frozen Ghost' (WEA, 1986)*
Frozen Ghost were too wimpy by the time they packed it in in 1993, but this album is textbook '80s MTV hard rock. Ironically, the band was pretty much killed off by renewed interest in Sherriff, who had a big North American power ballad hit. Some of Sherriff had formed Frozen Ghost when the band had originally broken up.

**GODDO**
*'An Act Of Goddo' (Polydor, 1979)*
Adding new meaning to the concept of a power trio, nobody rocked like Goddo. They never sounded a bit like anyone else, as this fantastic album shows. Gino Scarpelli's a true guitar hero and Greg Godovitz is a full-blown genius. Such a shame hardly anyone outside Canada realises.

**HAREM SCAREM**
*'Mood Swings' (WEA, 1993)*
Named after a Bugs Bunny cartoon and born out of a metal band called Blind Vengeance, Harem Scarem hailed from Toronto and this, their second album, gave a brighter, more commercial sheen to their sound. No bad thing in our book.

**HEADPINS**
*'Turn It Loud' (Solid Gold, 1982)*
Guitarist Brian MacLeod's nickname was "Too Loud MacLeod", which probably says all you need to know. Darby Mills was a monster singer too, and their live shows were a spectacular assault on the senses. This, their debut album, is an essential listen.

**HONEYMOON SUITE**
*'The Big Prize' (WEA, 1985)*
A band that came tantalisingly close to major success, but didn't quite make it. Listen to this album and you'll wonder why. Along with so many other great acts they became uncool and unwanted in the '90s, but have kept at it, which is all to their credit.

**KILLER DWARFS**
*'Method To The Madness' (Epic, 1992)*
Formed in 1981 in Oshawa, Ontario, these guys had both a sense of humour and some rocking good tunes. This particular album came late, in 1992, but shows the band at their best. Can we say they came close to success, but fell short?

**DALBELLO**
*'She' (Capitol/EMI, 1987)*
If Kate Bush had been really pissed off – and heavily armed – she might have sounded like this. It also seems highly likely that Alanis Morissette was familiar with Lisa Dalbello's intriguing work, perfectly displayed on this album's opener, 'Black On Black'.

**FIST**
*'Fleet Street' (A&M, 1982)*
Known outside their home country as 'Thunder In Rock', this album is heavy and aggressive, but agreeably melodic too. Fist were on the cusp of success for a while, but somehow it never happened.

**NICK GILDER**
*'Frequency' (Chrysalis, 1979)*
Born in England, Gilder soon became a star of the Canuck scene, though he was even bigger in the United States. This is unashamedly pretty boy pop rock, but 'Frequency' displays a real depth of excellent songwriting way beyond Gilder's signature tune, 'Hot Child In The City'.

**GOWAN**
*'Lost Brotherhood' (Columbia/Anthem, 1990)*
Scotsman Lawrence Gowan grew up in Scarborough, Ontario and now fronts Styx. But between 1982 and 1995 he made a total of six critically acclaimed albums. Not all of them rock the way we like things to, but this one does.

**HARLEQUIN**
*'Love Crimes' (Columbia, 1980)*
Amongst the finest pop metal bands ever, this Winnipeg outfit shared producer Jack Douglas with Cheap Trick, but never got the international label support they deserved. 'Love Crimes' coughed up two hits, 'Thinking Of You' and 'Innocence'.

**HELIX**
*'Walkin' The Razor's Edge' (Capitol, 1984)*
Formed way back in 1974 in Kitchener, Ontario, Helix are quite possibly Canada's hardest-working, hardest-rocking outfit. This is their fourth album and features a whole host of kick-ass tunes.

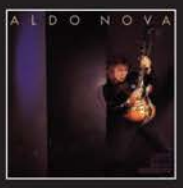
**KICK AXE**
*'Vices' (Pasha/CBS, 1984)*
Hailing from Regina in Saskatchewan, this debut album managed to get some traction thanks to its hard rocking party feel. Success didn't last too long, though this is a record that has stood the test of time.

**LOVERBOY**
*'Get Lucky' (Columbia, 1981))*
Hailing from Calgary, Loverboy was one of the most successful Canadian rock bands of the '80s and second album 'Get Lucky' sold over four million in the US. If you can get past the dubious 'Working For The Weekend' the rest of the album shows a truly great band at work.

# INSIDE STORY

**LUBA**
*'Secrets And Sins' (Capitol, 1984)*
A Montreal girl of Ukrainian extraction, Luba's first major label album was produced by hot shot Daniel Lanois. Chances are you'd recognise her song 'Every Time I See Your Picture', one of the classic power ballads of all time.

**MOXY**
'Ridin' High' (Polydor, 1977)
Hailed as Canada's Led Zeppelin by *Kerrang!* founder Geoff Barton, this is the band's third album and shows off a band more interested in rocking hard and heavy than being on the radio. Is it any wonder so many love them?.




**ALDO NOVA**
*'Aldo Nova' (Portrait, 1982)*
Nova was a self-taught multi-instrumentalist and studio whizz, and this debut album consisted mostly of his original demos almost entirely untouched. We can ignore the fact that he went on to work extensively with Celine Dion.

**RECKLESS**
*'Reckless' (EMI, 1980)*
They came out of nowhere and didn't last long. But the debut album from this Ottawa band was a colossus of female-fronted melodic power that deserved to be huge. A second album on Heavy Metal Records was male-fronted and mundane – ignore it.

**SAGA**
*'Heads Or Tales' (Portrait/Maze, 1983)*
'Head Or Tales' may not have been the Oakville, Ontario band's biggest-selling album, but we think it highlights Saga at their pomp-tastic best. Have we mentioned vocalist Michael Sadler's moustache?

**EDDIE SCHWARTZ –**
*'Public Life' (WEA, 1984)*
Best known as a songwriter and the author of Pat Benatar's 'Hit Me With Your Best Shot', sometimes Schwartz kept the best songs for himself, and 'Public Life' is a truly memorable record.

**STREETHEART**
*'Streetheart' (Capitol, 1982)*
Frontman Kenny Shields could have lost the plot when both guitarist Paul Dean and drummer Matt Frenette left to form Loverboy. Instead the band continued to grow into one of Canada's most beloved acts. This, their fifth album, is about as infectious as pop metal gets.

**TEAZE**
*'One Night Stands' (Capitol/Aquarius, 1979)*
Hailing from Windsor, Ontario, Teaze never meant much in Canada, but they were held in high regard by rock fans abroad, especially in Japan. Produced by Myles Goodwyn of Aquarius labelmates April Wine, this is the best of their four albums.

**MAX WEBSTER**
*'Mutiny Up My Sleeve' (Anthem, 1978)*
Not for the faint-hearted, Max Webster are about as weird as a rock band can get. Their lyrics were once described as "a jumble of words which sometimes accidentally rhyme." Never mind, they are a fantastic band, as this album ably demonstrates.

**ALANNAH MYLES**
*'Alannah Myles' (Atlantic, 1989)*
Myles arrived out of nowhere to deliver a huge international hit single, 'Black Velvet', which led to a six million selling album from this golden-voiced Toronto born chanteuse. Investigate this album for some serious hard rocking tunes.

**PRISM**
*'Prism' (GRT, 1977)*
Prism gave us both producer Bruce Fairbairn, originally a trumpet player, and Bryan Adams' songwriting partner Jim Vallance, who played drums as "Rodney Higgs". Prism recorded a number of great albums, but this debut is truly a "wow" moment.

**RUSH**
*'Moving Pictures' (Anthem, 1981)*
The ultimate global superstar rock group from Canada. While many will cite '2112' as *the* Rush album, 'Moving Pictures' has to take the prize for defining the band's sound at the very height of their powers.

**SANTERS**
*'Guitar Alley' (Ready Records, 1984)*
The band was produced by Rik Emmett from Triumph and broke up when guitarist Rick Santers was recruited to join... Triumph. 'Guitar Alley' is well worth a listen for its good time hard rock feel.

**CHRISSY STEELE**
*'Magnet To Steele' (Chrysalis/Capitol, 1991)*
Frequently tagged a Lee Aaron clone, Steele was nevertheless recruited to replace Darby Mills when the latter quit the Headpins. Sadly, Headpins mainman Brian MacLeod passed away after writing and recording the album, so it was released under her own name.

**SURRENDER**
*'Surrender' (Capitol, 1978)*
Their one full album, a hugely underrated slice of atmospheric rock, came nowhere near to achieving the success it deserved. But Surrender frontman Alfie Zappacosta did go on to reach greater heights and his first solo album isn't much more than Surrender in disguise. Both records are great.

**IAN THOMAS BAND**
*'Still Here' (GRT, 1978)*
Ian Thomas has produced many works of genius, but 'Still Here' stands out because it features the monstrous 'I Really Love You'. Thomas's keyboard player and musical sidekick Hugh Syme went on to design album sleeves for Rush, amongst others.

**TORONTO**
*'Lookin' For Trouble' (Solid Gold, 1980)*
A raucous, female-fronted hard rock band with a pop sensibility, Toronto came close to breaking big, but their record company's bankruptcy didn't help. Featuring husband and wife team Brian Allen and Sheron Alton, this first album is a clear winner.

**TRIUMPH**
*'Allied Forces' (Attic/RCA, 1981)*
A three piece from Toronto that lazily got compared to Rush, Triumph played more straightforward hard rock and enjoyed some major successes along the way. 'Allied Forces' features their two biggest numbers, 'Fight The Good Fight' and 'Magic Power'.

**URGENT**
*'Timing' (Epic, 1983)*
Not to be confused with the New Yorkers of the same name, Canada's best drummer (Kim Hunt) and Canada's best vocalist (Doug Baynham) combined with their buddies to make one of the most thunderous hard rock albums of all time.

**WRABIT**
*'Wrough And Wready' (MCA, 1981)*
This group were called Telemann until they became Wrabit and shafted their credibility forever. But their guitar-driven, keyboard-coloured hard rock with lots of vocal harmonies was great, as this album proves, and the band should have done much better.

**PAT TRAVERS**
*'Live! Go For What You Know' (Polydor, 1979)*
Check out this album from one of the legends of the Canadian scene for a short-lived but combustible combination of Travers' blues-based rocking and the more modern metal sound of co-guitarist Pat Thrall. Tommy Aldridge on drums too...

**TROOPER**
*'Hot Shots' (MCA, 1979)*
For a while in the Seventies Trooper were the archetypal Canadian rock band and 'Hot Shots' was the first ever quadruple platinum album in Canadian history. It's actually a greatest hits album, but the twist is that all the tracks here were remixed.

**VOIVOD**
*'Nothingface' (MCA/Mechanic, 1989)*
These French Canadians from Jonquière in Quebec started out as a weird punk/thrash metal band, but eventually evolved into a truly unique act. Their cover of Floyd's 'Astronomy Domine' on 'Nothingface' shows their kaleidoscopic worldview.

**ZON**
*'Back Down To Earth' (Epic, 1979)*
Derided by some as Styx clones, Zon's second album boasted some great songs. Rumour has it that the band were eventually dropped after a terrible review in Toronto's biggest paper. But the story goes that the reviewer only saw the support act.

# RAPID FIRE RECALL

Jack Russell photographed in Los Angeles, 27 March 1989

Photo: Iconic Pix/Annamaria DiSanto

# JACK RUSSELL

**THE MAN WHO MADE HIS NAME FRONTING GREAT WHITE FACES UP TO OUR FAST-PACED PROBE. INTERVIEW BY *DAVE REYNOLDS*.**

## THAT NAME

"The first time I went over to the UK was in 1984 when we opened for Whitesnake. I remember seeing my picture in a magazine with a load of dogs around it and I just couldn't figure out why. Then one time the band were looking for me in a hotel and wanted the staff to ask for me by name over the tannoy. The people at the front desk refused because they thought they were being pranked. It was only when David Coverdale asked me if Jack Russell was my real name and told me I shared it with 'a bleedin' dog' that it all made sense. My parents either had a real sense of humour or they had no idea either. It wasn't until the TV show *Frasier* featured a Jack Russell dog that the breed became more widely known in the States."

> "DAVID COVERDALE ASKED ME IF JACK RUSSELL WAS MY REAL NAME AND TOLD ME I SHARED IT WITH 'A BLEEDIN' DOG'"

## INFLUENCES

"The pivotal moment of my entire life was when I received the Beatles' 'Help!' album for my sixth birthday. At five years old I'd decided I wanted to be an archaeologist, but the sounds that came out of those grooves when I played the record hit me so hard I knew I wanted to be a rock star from that moment on. Archaeology went out of the window, although I always knew one day I'd be an old fossil myself! Things started falling into place when I was 11. I'd moved with my family to Whittier in California and was in my backyard when I heard this kid playing Bowie's 'Suffragette City' on guitar in a nearby garage. I got talking to him and told him I sang a bit, so we started playing and made some tapes doing stuff like Free's 'Alright Now'. My Dad was impressed enough to get me a PA system and it all went from there."

## MEETING MARK KENDALL

"I miss Mark. I wish we were still friends. I was thinking about him ahead of this interview and it made me laugh to think of all the stuff we went through together. I was 17 when I met Mark. He was the guitarist in a crosstown rival band [*ZZYZX*] while I was in a prog rock band in Hollywood with Audie Desbrow on drums. Mark kept calling me because he'd heard I could sing Zeppelin like nobody's business. But because he was in the rival band they had to suck, right? I'd never heard them, but that was my attitude. Anyway, he kept calling wanting to meet up, but I kept saying I had the flu. Mark later told me I must have had flu for about six months! I eventually went over and my initial reaction was that he was some kinda freak. He seemed about nine foot tall with white curly hair and was wearing satin pants. They were an OK band, but they just played covers. I told Mark I wanted to do originals and went to leave, but he took me aside and played me some of his own songs, which were great. We quit our bands at the same time and started rehearsing at my parents' house. We named the band Highway, which later wound up as Wires. We played venues like the Woodsound in Monrovia, California, and backyard parties. The music was pretty good considering we were just starting out."

## PRISON

"I was sentenced to eight years in prison in 1979 [*Jack was found guilty of shooting a maid in a botched robbery attempt while under the influence of PCP*], but due to a bunch of clerical mistakes I got out in 11 months. Mark had put Dante Fox together by this time. Although there are other versions of events out there, I was always supposed to get my singing role back once I was released. Mark and I had talked about it. I have no reason to lie about these things. I was playing the Troubadour with Dante Fox six days after I got out of jail."

## THE NAME CHANGE

"Great White was the nickname I gave to Mark, because he was so big and so white and he used to wear these ►

# RAPID FIRE RECALL

Great White in front of their tour bus, Los Angeles, 1989. L-R: Jack Russell (vocals), Michael Lardie (guitar and keyboards), Audie Desbrow (drums), Tony Montana (bass), Mark Kendall (guitar)

white jumpsuits. When we went to meet a guy called Alan Niven, who was working at Enigma Records at the time, he wanted to sign us but told us that he hated Dante Fox as a band name. We were like, 'Change our name and lose our following of 500 people?!' He assured us that if we changed our name we'd gain thousands of new fans. So Alan suggested Great White. It was weird that he thought of it. I told him it was a stupid name and that it was Mark's nickname, but we agreed to the change all the same. Of course, it turned out to be perfect and so cool. It lent itself to so many ideas for album titles and covers."

## DON DOKKEN

"A lot of people don't like Don, but I really love the guy. He can be a jerk, but I know what a sweetheart and a gentleman he can be as well. I can always count on Don. If I called him up asking if he'd write a song with me, he'd be here in 20 minutes. Our original drummer, Gary Holland, was friends with Don when we were starting and gave me his number to call him. He set so much stuff up for us. For example, he was the guy who got Alan Niven involved. While Enigma didn't want to sign us, Alan believed in us to the point where he quit his job to become our manager and we put the first EP out with his and Don's help. Alan, of course, went on to become one of the most powerful men in the music business. But Don Dokken was the instigator. He was the bridge that took us across a river that had previously seemed nigh on impossible to cross."

> "I WOULDN'T TRADE WHERE I AM RIGHT NOW FOR ANYTHING. I'LL NEVER GET BACK WITH THAT BAND."

## THE FIRST EP

"It was an absolute blast working with Don and Michael Wagener on the 'Out Of The Night' EP. We sold thousands of that record in LA alone and got airplay on a major LA station, which was something that was unheard of at the time for an unsigned band. We broke an awful lot of walls down. Of course, we had more songs than the five tracks that made the record. We had a treasure trove of material. I had all of the masters stored at my place, but when the LA riots happened in '92 they were moved to Audie's place. Unfortunately they were all lost when his house burned down in a wildfire outbreak in 2003. We'd planned to put out a double album of the material that was recorded when we were still known as Dante Fox. I only have a CD-R copy of that stuff. I'm not sure we could do anything of good enough quality with that."

## EMI AMERICA

"We had a number of labels interested in us after the EP was released. I wanted to sign with Columbia, but Alan wanted us to go with EMI America. I felt they weren't really in the rock business at all, whereas a label like Columbia was. Yet we signed to EMI America, mainly because Rupert Perry, the president of the company, was English. Certain people at the label pulled the rug from under us. We got on the Judas Priest tour in the States, but wherever we played you couldn't find our debut album in the stores. No-one was carrying the album. We left the label."

Photos: Iconic Pix/Pete Cronin; Getty Images/Paul Natkin

## 'SHOT IN THE DARK'

"I think the song 'Face The Day' *made* that record. I've a feeling the record company wanted me to pick it as a cover – it was playing one day at the label, but I didn't know about the Angels. When I first heard the track, though, I thought 'this is really good, we should do it.' If I'm honest, the 'Shot In The Dark' album was a bit of a mess. It was very much a band in transition at that point. We'd added Michael Lardie on keyboards and rhythm guitar and the record was a little bit too keyboard-heavy. We hadn't learnt how to fit them into our sound at that point. 'Once Bitten...' was more perfect as the keyboards on that album were tasty and didn't overwhelm the music. Don't get me wrong about keyboards though, because I loved keyboards in the band, especially on the piano-led ballads."

## CAPITOL RECORDS

"They did OK for us. It blew my mind to be signed to the same company that had the Beatles and the Beach Boys in the States. As a kid I visualised being on that label and in the '80s there I was, spinning my own records with the Capitol label in the middle! When Don Zimmerman [*label president from 1976 to 1987*] and David Berman [*1987 to 1989*] were in control we got along great with them. But when they left we got our gold records in the mail instead of having a personal presentation. Hale Milgrim, who replaced Berman, wasn't a rock guy. He didn't want any 'hand me down' acts like us."

## HIGHLIGHT

"Every time I get out of bed these days is a highlight, y'know? Seriously, there are so many. I consider the day I first met Mark Kendall a real highlight. The days in the early '80s when everyone wanted to sign us were really special. The first time we played the LA Forum and sold it out was a highlight. I remember staying in a hotel over the street the night before we played and looking out of the window. It was an amazing feeling knowing I'd be on stage there the following evening. It was where I'd seen my first ever concert, a Blue Öyster Cult show, back in the '70s. Getting our first platinum albums, on 7 April 1988, was really memorable too, and I'll never forget selling out Irvine Meadows. My Dad was there with a Great White shirt on and he was beaming from ear to ear. He was so proud after all his friends had told him I was never going to achieve anything.

## LOWLIGHT

"I reached my lowest point In 2010 when I was sick and had a colostomy bag. I'd had a burst colon that put me in a coma. I almost died. [*Jack found himself in serious trouble following a lengthy period of alcohol and painkiller abuse in the aftermath of The Station nightclub tragedy in Rhode Island back in 2003. The singer was performing with Jack Russell's Great White when band pyrotechnics set the club on fire and cost the lives of 100 people, including guitarist Ty Longley. Russell told the Boston Globe in 2013: "After [the fire] I was really down and was taking anything I could take." Russell was later part of a reformed "classic" Great White line-up in 2006. He departed after a fall in his bathroom left him badly hurt and taking large amounts of pain killers to cope following back surgery. Great White had moved on by 2010 and had replaced Russell, first with Jani Lane and then former XYZ vocalist Terry Ilous.*] Everyone had abandoned me and that was most definitely a lowpoint. I've never heard from those guys since, but I wouldn't trade where I am right now for anything. I'll never get back with that band. Not that I don't wish them well, because I do. But I'm happy with what I'm doing now and with the guys I have in my new band. When I come back to the UK in October with Jack Russell's Great White to play the Rockingham event in Nottingham – another place I love – it'll be a bombastic show. My band is fantastic live, you'll see."

# UNCOVERED

Steve Perry performing live with Journey, 10 October 1981, Nassau Coliseum, Uniondale, Long Island

# ONE STRANGE JOURNEY

His was the voice of AOR, a soaring majestic thing that always offered escape, fittingly the name of Journey's best-known album. **Steve Perry** was the most famous rock vocalist in America. Then he simply went away. Long-time fan *Jon Hotten* examines his extraordinary life and wonders where this most singular singer will go next, if he goes anywhere at all...

**10 JUNE 2007. THESE** are the final moments of the final episode of the final series of what is, by common consensus, the greatest TV show ever made. Tony Soprano sits in a booth in Holsten's diner waiting for his family to join him. His fat fingers flick through the table jukebox until he finds a song he likes. He pushes a coin into the slot. The music begins. It's a song everyone knows. As the piano chords play, his wife Carmela, then his son AJ and finally his daughter Meadow arrive. The song reaches its climax. "DON'T STOP..."

But everything does. The screen cuts to black. *The Sopranos* is over.

**TONY SOPRANO'S** lights went out in an instant. The man whose voice accompanied him into history, however, didn't so much burn out as fade away. He slipped from the public arena so gradually and quietly no-one really saw him go. Steve Perry walked off a stage for the last time in 1995, and did not appear to sing live again until 2014. During those years he recorded nothing (or at least he made nothing he recorded public) and gave only a handful of interviews. It may not have been as high-profile an exile as that of W. Axl Rose or Brian Wilson. He hadn't gone full Phil Spector. Perry's was a more gentle absence, remarked on only by Journey fans who witnessed the band attack the nostalgia circuit with a couple of replacement singers, the latest of whom sounded spookily like Steve Perry.

Then something unexpected happened. The songs he made famous took on a second life, first with *The Sopranos*, then with another television show, *Glee*, and at last people began to wonder where Steve Perry had gone.

**AT THE** end of 2010, my old editor at *Kerrang!*, Geoff Barton, asked if I wanted to write a piece about the making of 'Escape', the album that turned Journey into the biggest rock band ►

Photo: Getty Images/Ebet Roberts

# UNCOVERED

Larking around in New York before the lawyers got involved, June 1979

in America. Neal Schon and Jonathan Cain were happy to talk. What were the chances of finding Steve Perry? I looked around. Although it seemed otherwise, he hadn't vanished completely. In 2003 he'd sung on a track by jazz musician Jeff Golub, apparently after a chance encounter at a recording studio. In 2005, Perry produced a song for former Ambrosia musician and producer David Pack's solo album and went to Hollywood to see Journey's star put on the Walk of Fame. The same year, the Chicago Cubs baseball team adopted 'Don't Stop Believin'' as their team song and invited Perry to join them on the road during their World Series win. In 2008, he'd given an interview to *Rolling Stone* in which he talked about his reasons for leaving Journey.

Finding him was straightforward, if not easy. There was no manager, record company or PR agent. Instead, there was a fan club email address that led eventually to a Los Angeles lawyer, L. Lee Phillips, a prominent music business attorney with a client list that included Barbra Streisand, Don Henley, Brian Wilson and Perry. I sent him an email and waited. A few days later, an email from his assistant came back. Mr Phillips had passed the request to Mr Perry. Soon after that, he emailed again. I was to call a number, and the person on the other end would connect me to him.

I dialled with some trepidation. Not for any particular reason. But because, well, this was Steve Perry... His reclusiveness meant speaking to him had a buzz that didn't accompany the usual rock star phoner. I needn't have worried. We talked for two hours. Reliving 'Escape' seemed to be a pleasure for him. Once he realised I was a fan of the band, he pushed deep into his memories, describing scenes from his childhood in California, when he'd ride his bike into the hills and imagine what it would be like to one day be the singer in a rock'n'roll group. He talked about Alien Project, his first proper band, and how they'd been within touching distance of a record deal when his friend Richard, the band's bass player, died in a car accident; about how his mother rang and urged him not to give up, and how manager Herbie Herbert had called him soon afterwards to talk about Journey. To him, it still had a dreamlike quality.

**PERRY JOINED** Journey (keyboardist and vocalist Gregg Rolie, guitarist Neal Schon, bassist Ross Valory and drummer Aynsley Dunbar) at the point when Herbert

was pushing the band to make the change from wiggy, musicianly jazz rockers into something more commercial. The reality was that their record label Columbia was going to drop them if they didn't. He recalled the almost instant joy of writing with Jonathan Cain when Cain joined for 'Escape' in 1981, the two of them in a room with a piano conjuring up 'Open Arms' and 'Don't Stop Believin''. He talked about his parents, Ray and Mary, and how they'd run a small radio station called KNGS in Hanford, California. Perry was a sound freak, obsessing over small details in the studio and deeply invested in everything from the quality of the mastering to the type of vinyl his records were pressed on.

Soon, he was pulling memories from everywhere, talking about Sherrie, the girl who'd inspired his great solo hit of the same name; about how alienated he'd felt when the band were playing stadiums, gradually becoming more and more "toasted" and worried about the state of his voice. By the end of the touring cycle for 'Raised On Radio', the 1986 record that represented their creative highpoint for me and many other fans, Perry reached the end of his tether, "in February, in Alaska, and I just said, 'stop...'"

In 1994, he'd made an amazing solo album called 'For The Love Of Strange Medicine', a collection that sounded as burnished and melodic as anything he'd ever done with Journey and that proved his voice was untouched by the years of toil. But it came out when the most popular bands in America were playing grunge, and although he toured, he realised that, "despite myself I was missing more and more being the singer in Journey."

> PERRY JOINED JOURNEY AND THE BAND CHANGED FROM WIGGY, MUSICIANLY JAZZ ROCKERS TO SOMETHING MORE COMMERCIAL. THEIR RECORD LABEL COLUMBIA WAS GOING TO DROP THEM IF THEY DIDN'T.

Perry rejoined Cain and Schon, who'd filled their time as part of Bad English, and they made 'Trial By Fire', a good but not great record that sold a million copies and reached number three on the *Billboard* chart. They planned a tour, but Perry had gone hiking in the ►

Photo: Getty Images/Michael Putland

# UNCOVERED

Journey in what appears to be something of an excessively-happy state, January 1979
L-R: Steve Smith (drums), Gregg Rolie (keyboards), Ross Valory (bass), Steve Perry (vocals), Neal Schon (guitar)

mountains and injured a hip so badly he needed a replacement. It took him months to research doctors and get comfortable with a choice of treatment and surgeon. But one day Jonathan Cain had called and told him Journey were trying out other singers, so he called his lawyer and "told him to start the divorce."

**HE LIVED** alone, he said, and liked to spend his days quietly, enjoying the views with his morning coffee. He was friends with Sherrie still, but he didn't have anyone else in his life. It was obvious that he was at heart a sensitive, romantic man, proud of everything he'd accomplished, yet struggling with its legacy. He spoke about a couple of reviews – decades old now – that had hurt him so badly he found it difficult to read anything else about Journey or their music. He could remember exactly what had been written – "it was all so painful."

Perry's anxiety about Journey had something to do with time. It was partly generational. 'Raised On Radio' came out in May 1986, the same month as Poison's 'Look What The Cat Dragged In' – a record that cost, in contrast to 'Raised On Radio's rumoured $2m, just $23,000 to make. By the time 'Appetite For Destruction' was released in July 1987, 'Look What The Cat Dragged In' had peaked at number three on the *Billboard* chart, a place higher than 'Raised On Radio' managed. In turn, hair metal came and went: a week after Guns N'Roses' gothic 'Use Your Illusion' albums were released in September 1991, Nirvana's 'Nevermind' came out. The five years between 1986 and 1991 moved at an accelerated rate, like dog years, taking a generation with them. Hair metal couldn't survive grunge, and listening to Journey was like gazing back into history. One moment they were the biggest band in the United States. The next, they were on the oldies stations with all of the other "nostalgia" acts, as mildly embarrassing as a yearbook photo.

It was the natural way of things – except when it happened to you. Steve Perry, like other rock stars associated with a very particular time and place, got marooned there in the public consciousness. He became a kitsch figure in American culture. Journey's songs were similarly kitsch, their innocence and earnestness contrasting with the anger and alienation of Guns N'Roses and grunge. They were also Steve Perry's life's work, and he remained protective of them.

**THEN HE** heard from his publishers about the request from David Chase, the show runner of *The Sopranos*, to use 'Don't Stop Believin'' in the drama's last episode. Schon and Cain, as co-writers, had already agreed. Although he loved the show, Perry was less compliant. He "didn't want the song used if there was going to be some kind of bloodbath." It just didn't feel right. He sent

Photo: Getty Images/Chris Walter

word back that he had to know the circumstances in which it would be played before he'd give permission. The episode was due to be broadcast on 10 June, a Sunday evening. On the Thursday before, Chase called Perry personally, swore him to secrecy and told him how the show would end. Perry said yes right away. "You know, Tony Soprano is a wiseguy," he said, "and you think it's going to be Tony Bennett or something and then all of a sudden it's Journey. It felt awesome. I know that people have all of these theories about the end of the show and what happened, but I looked at it very simply – Tony Soprano thinks Journey's cool..."

It worked liked some kind of magic. A few days later Perry was at an airport and, as he told *Rolling Stone*, "Everybody was walkin' by, givin' me the thumbs-up, like, 'Yo! Steve! *Sopranos*!' It's like, 'What the fuck?' It was unbelievably cool."

Soon after that, the critic Paul Gargano wrote: "The song is such a timeless piece of Americana. Growing up, it might be the song you were drinking beer to in the parking lot at a concert, but 20 years later it's a song about hope and about life."

**IN 2009**, 'Don't Stop Believin'' was a hit again, covered by the cast of *Glee* – a cheesy, cheery show that somehow tapped into the same feeling that Gargano had described. But amazingly, Perry still sounded insecure. At one point during our interview he wondered if anyone wanted to hear from him again.

"But you're Steve Perry," I said. "Of course they do..."

"Do you really think so? I don't know..."

It seemed to be an almost chronic lack of confidence. Perry said he'd set up a studio in his home with Pro-Tools and he was working on musical ideas. He had a lot, but he wasn't sure about them, and he really wanted to be sure before he committed to making any kind of record. He said the band he listened to most were Eels, a group he'd discovered when his friend, the movie director Patty Jenkins, burned him a copy of their third album 'Daisies Of the Galaxy'.

"If I could write a song as good as 'In The Yard Behind The Church'..." he murmured, and then sang a few lines from it down the phone...

**BY HIS** own admission, Steve Perry could be difficult. Like many bands, Journey had been a long marriage of convenience that ended when Perry called his divorce lawyer. Herbie Herbert had insisted on Perry's place in Journey, and as Perry told Derek Oliver: "I don't think I would have been in the band if Herbie hadn't just said, 'Look guys, get used to it, keep going, shut the fuck up and write the music.' Herbie and I have had a lot of artist/management collisions across the years. We accomplished so much together, but it's almost normal that artists and management have their issues."

In 2008 Perry told *Rolling Stone*, "We do have some turbulence between us." In the same piece, Neal Schon said of him: "I have tried to talk to him, numerous times. And he will not allow me to have his number. Everything has to go through lawyers and management. And that is sort of a drag. You'd think that after a while everybody would grow up and be able to talk, one on one. But it just hasn't happened. So, because of his wishes, that's the way things go down."

> IT WAS OBVIOUS THAT AT HEART, PERRY WAS A SENSITIVE, ROMANTIC MAN, PROUD OF EVERYTHING HE'D ACCOMPLISHED, YET STRUGGLING WITH ITS LEGACY.

Perry has been forthcoming on how tough touring became. He put it perfectly in his *Rolling Stone* interview: "I'm gonna come across as a prima donna, but if there's any singers out there reading this at this point, they'll understand completely. You must put that in there, the preface, because it's important. Everybody thinks singers are prima donnas. And to a degree I guess we are. But at the same time, the difference between a voice and fingers, or hands, is neurotic at best. When someone's fingers get calluses on them, the guitar doesn't hurt so bad. It feels better. Same for the bass. Same for the piano player, when his fingers get callused and strong. When a drummer gets calluses on his hands, they no longer chafe and they no longer blister, and that's fantastic. The moment a singer gets one callus, he's finished. Singers live on the edge of ►

# UNCOVERED

being powerful, being strong, and not degrading their voice, and it's the most difficult edge to walk. You feel like you're on a high-wire all the time. And the pressure of walking in front of an audience every night, and wanting to be what you know they want you to be, and what you want to be for them, and to have this silly little thing in your throat that's about as neurotic as you are, is difficult. So it can make any singer a little crazy. It can make you just live your life in a state of insecurity and fear."

> "EVERYBODY WAS WALKIN' BY, GIVIN' ME THE THUMBS-UP, LIKE, 'YO! STEVE! *SOPRANOS*!' IT'S LIKE, 'WHAT THE FUCK?' IT WAS UNBELIEVABLY COOL."
>
> **STEVE PERRY**

**SO PERRY** walked away from it all, and by 2010 it really seemed as though he may never come back. After all, why should he? He'd seen and done it all, from number one albums to sold out stadiums, had a big career with a band and a significant solo career too. He had more money than he could spend. His musical legacy had been reappraised. He was approaching his sixty-second birthday. Not old, sure, but not an age to be doing things you don't really want to do. I interviewed him again a couple of years later, and he was still thinking about the songs he'd written, and still sounding unsure about them.

Just after his birthday in January 2013, he gave an emotional statement to his fan site about Kellie Nash, with whom he'd begun a relationship in 2011, and who had passed away from cancer. "Though Kellie and I were only together for 1 and 1/2 years," he wrote, "it was a lifetime of love packed into every moment." Soon after that, he underwent surgery to remove a melanoma from his cheek. It was becoming less and less likely that Steve Perry would ever sing again. But then something truly remarkable happened.

"The interesting thing about this guy is he walked away from it all 20 years ago," Eels leader Mark Oliver 'E' Everett told the crowd at the Orpheum Theatre in Los Angeles. "And then in Minneapolis, he came back to sing with us. Then he walked away again, and six days later, in Washington, D.C., he came back again. And then he walked away again. Ladies and gentlemen, for the first

Photos: Iconic Pix/George Chin; Getty Images/Michael Putland

Perry rocks the flares in a group photo session in New York, 1978

time anywhere in 12 days — and the first time in LA in 20 years — please welcome Steve Perry!"

The minute some footage of the show appeared online I thought back to the conversation four years earlier, about how much Steve Perry loved the Eels. He sang the Eels song 'It's A Motherfucker', and then 'Open Arms', 'Lovin' Touchin' Squeezin'' and 'Lights'. His voice was still strong, and he had great presence, talking easily with the audience. His self-doubt seemed worlds away. "It's been so goddamn long," he told the crowd.

**IN THE** spring of 2017, Journey were inducted into the Rock'n'Roll Hall of Fame. It was the first time the band had been together for 12 years. Rumours flew that Perry may sing at the induction event, but he left that to Arnel Pineda who, after all, sounded almost exactly like him.

"I had a whole speech written out," Neal Schon told the press right afterwards. "It wasn't on the long side, but definitely from the heart. When I walked up to the mic and Steve met me and he gave me this big hug I just couldn't get it together to read, so I didn't read. Knowing everything else and how he was feeling – he was very emotional too – it's understandable to me that he wouldn't want to sing. It was just highly emotional."

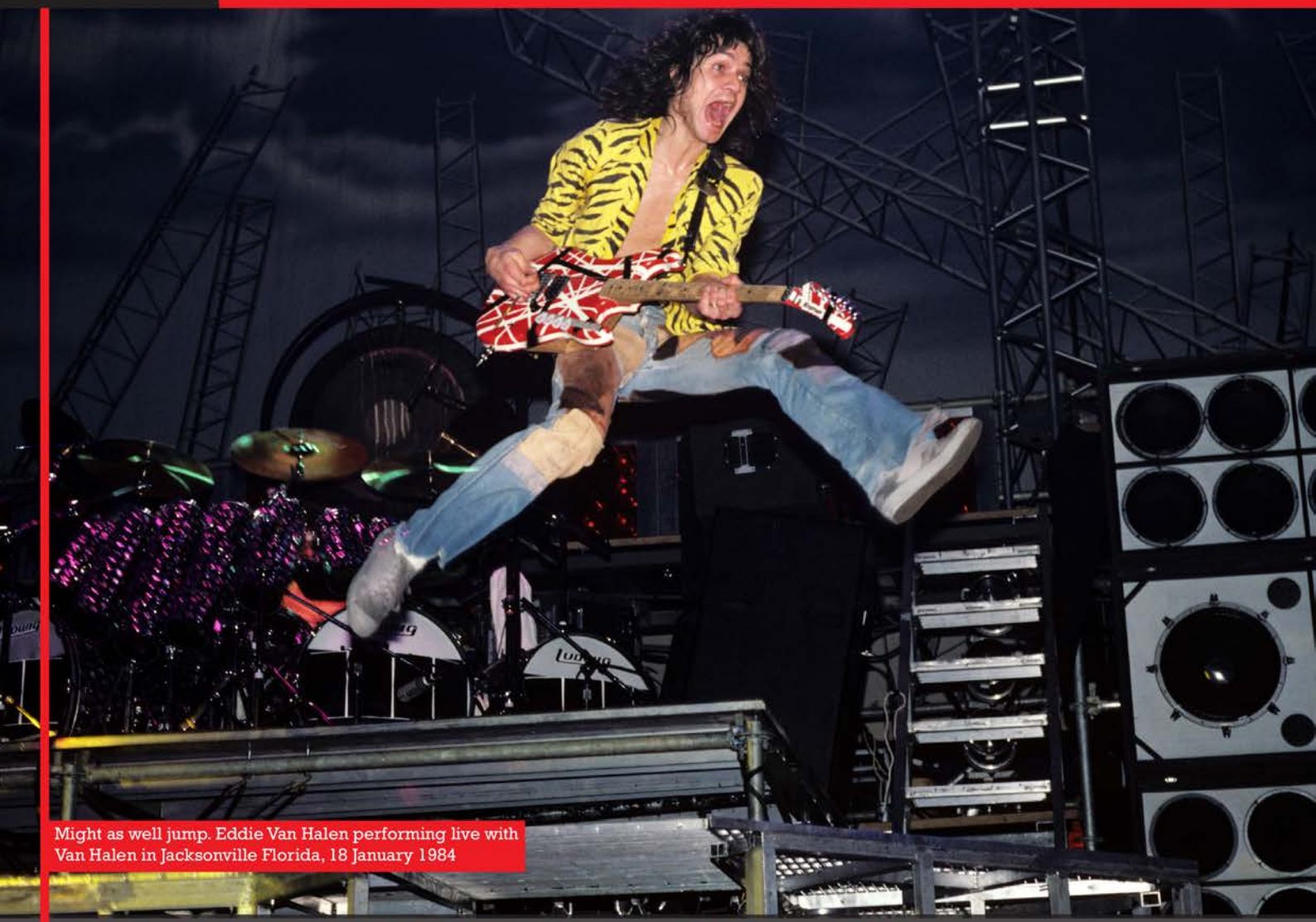
Drummer Steve Smith said a few days later: "I think some of the guys saw him backstage for a little bit, but I just saw him onstage. It was great to see him. He was very gracious. I thought he gave a beautiful speech, thanking the band, the management and the fans. And also he acknowledged Arnel, which was a beautiful moment. It really makes it clear that he's passing the torch to Arnel."

Maybe he is. Soon after the Hall of Fame induction Perry told ABC radio: "I met someone, and I fell in love with this person. And I lost this person to breast cancer four years ago. In the midst of that I'd written some songs and before I met her I'd sketched some. And so about a year ago, I started recording..."

Will Steve Perry break his long silence properly, with a new record? The world would welcome his songs and his voice. That's never really been in question. More relevant is whether Steve Perry will welcome the world. As he said a year or so ago, it pays to take care:

"One thing about life that I realise more and more is you can never say never... although it's probably better to say no."

# CLASSIC ALBUMS REVISITED

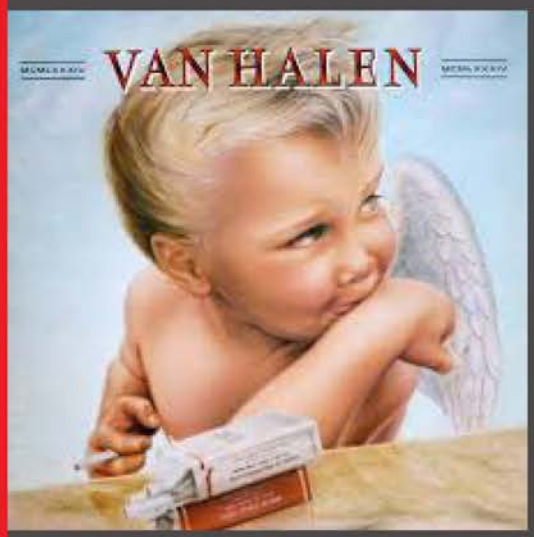


Might as well jump. Eddie Van Halen performing live with Van Halen in Jacksonville Florida, 18 January 1984

# VAN HALEN – '1984'

## DATELINE: 9 JANUARY 1984

VAN HALEN'S '1984' ALBUM GOES UNDER THE *ROCK CANDY* MICROSCOPE FOR REAPPRAISAL




**VAN HALEN**
'1984' (Warner Bros)
Released: 9 January 1984

**LINE-UP**
**David Lee Roth –** vocals
**Eddie Van Halen –** guitar, keyboards, background vocals
**Michael Anthony –** bass, background vocals
**Alex Van Halen –** drums, background vocals

**PRODUCED BY**
Ted Templeman

**RECORDED AT**
5150 Studios in Studio City, California

**TRACK LISTING**
All tracks written by Eddie Van Halen, Alex Van Halen and David Lee Roth except where indicated.
**1984**
**Jump**
**Panama**
**Top Jimmy**
**Drop Dead Legs**
**Hot For Teacher**
**Wait** (Eddie Van Halen, Alex Van Halen, David Lee Roth, Michael McDonald)
**Girl Gone Bad**
**House Of Pain**

**WHICH CLASSIC ALBUMS WOULD YOU LIKE US TO REVISIT?**
**EMAIL: EDITORIAL@ROCKCANDYMAG.COM**

**EDDIE ON '1984':** "[*Producer*] Ted [*Templeman*] just didn't see eye to eye with the way I looked at things... I wanted to make a complete record from end to end, not just one hit. As soon as 'Jump' was done, he looked at the rest of the album as filler. It wasn't that to me. It's a good record because it was different." – *Eddie Van Halen.*

**IT WAS HIGHLY TEMPTING,** of course, to go with Van Halen's 1978 debut for this issue's classic album revisited: you don't need us to explain why. But we don't like to do the obvious here at *Rock Candy*. So let's fast-forward six years to the album that not only redefined what Van Halen could be, but also redefined what *rock* could be, only for the original band to implode in 1985 under the weight of such a lofty calling.

> NEVER MIND THE EXCEPTIONAL TECHNIQUE, '1984' BRILLIANTLY CAPTURES ROCK'N'ROLL AS NOTHING BUT FUN.

**THE GOOD** ship VH was never about smooth sailing. Why would it be? Vocalist David Lee Roth had an ego that his voice scarcely merited, while Eddie Van Halen was the Beethoven of metal guitar playing, a genuine six string genius. Imagine the combustible dynamic that combination provided.

Van Halen milking it in 1984. L-R: Michael Anthony (bass), David Lee Roth (vocals and hat), Alex Van Halen (drums), Eddie Van Halen (guitar)

But at this point Van Halen needed Roth as much as Roth needed Van Halen. The singer wasn't only the band's showman, the irrepressible sizzle on the steak. He was also VH's barometer of the zeitgeist, somehow able to channel the vibe of the minute to make music of the moment. By 1984 Roth wasn't interested in metal's more pompous heritage. Not for him 12-minute epics of sword and sorcery fantasy à la Zep. Nor did Diamond Dave see Sabbath's doomy crunch as the end of the line. The singer was young and ferociously good-looking at a time when California's brash mix of sunshine and showbiz was very much in the ascendancy. He was the man to conduct that particular orchestra because he knew how to achieve musical and visual alchemy, mixing and matching styles and pulling it all together under the rock'n'roll umbrella.

This is where the genius of '1984' (*'MCMLXXXIV' on the album cover*) lies. The band that had blown our ears out with 'Ain't Talkin' 'Bout Love' not all that long ago now assaulted our senses with 'Jump' – unashamedly poppy, bursting with keyboards (at Eddie's insistence) and yet done with such rock'n'roll swagger that there wasn't a single longhair out there complaining.

**WITH A** completely blank canvas, Van Halen decided to run wild. 'Hot For Teacher' starts out with some ridiculously good drumming from Alex Van Halen that always reminded me of a tribal ritual, then goes off into daft schoolboy fantasy that only the hardest-hearted feminist could object to. And who can forget 'Top Jimmy', a brilliant vehicle for bassist Michael Anthony's dog-whistle backing vocals that added so much spice to the VH sound?

The man at the heart of VH's rock genius, though, is undoubtedly Eddie. His guitar playing on '1984' is uniformly inspired, covering the full gamut of emotions and filling each song with wild innovation. Listen to this album on headphones and you'll find something new and spine tingling almost every time. The big win? Songs that didn't strike me as special back in '84 have now come into focus and sound better than ever today. The cool swagger of 'Drop Dead Legs' and the uplifting romp that's 'Girl Gone Bad' spring straight to mind.

**BUT IT'S** the *spirit* of this album that makes it so utterly charming. Never mind the exceptional technique, '1984' brilliantly captures rock'n'roll as nothing but fun, because it doesn't take itself remotely seriously. Hair metal soon came along with its self-obsessed preeners and the moment was lost. Guns N'Roses started talking about heroin and it all went very dark. But during a short window of opportunity Van Halen captured a sense of lightness and liberty in rock that still shines like a David Lee Roth smile more than 30 years on. God bless 'em!

**HOWARD JOHNSON**

## THE ORIGINAL REVIEWS

"This album confirms what a lot of Van Halen fans have suspected for some time: this is no mere arena-rock band. Beneath all the strutting and heavy metal antics lies a band with more pop savvy than a dozen Journeys, as well as the chops to pull hooks from the most unlikely places. And '1984' is the album that brings all of Van Halen's talent into focus."

**– J.D. Considine, *Rolling Stone*, 1 March 1984**

"It's clear that this is the first VH album since number one to have taken more than 40 minutes to write and record. There's discipline within the apparently chaotic grooves of 'Hot For Teacher', 'Top Jimmy' and 'Drop Dead Legs'. But shock, horror, probe – the album's greatest moments feature guitar king Eddie on *synth*... 'Jump' (the single) and 'I'll Wait' scream out their merit rather than hiding behind a wall of noise."

**– Paul Suter, *Kerrang!*, January 1984**

**'1984' FACT:** The idea for 'Girl Gone Bad' came to Eddie in a hotel room when his wife at the time, Valerie Bertinelli, was asleep. He got into the wardrobe, then hummed and whistled his thoughts into a cassette recorder so as not to wake her.

Photos: Getty Images/Ebet Roberts; Getty Images/Ron Galella

# ROCK CANDY REISSUES

A CHOICE SELECTION OF THE LATEST CDS FROM THE LABEL

## CREED – 'Creed'

**ORIGINAL RELEASE DATE – 1978**

**LINE UP**
**Steve Ingle –** vocals, guitars **Luther Maben –** guitars **Hal Butler –** vocals, keyboards
**James Flynn –** bass **Chip Thomas –** drums

**BACKGROUND**
At the top of the tree amongst the late '70s hard rock contingent in Memphis were Target and Creed – two bands that really gave it their all, recording for major labels and making an impact that still shakes the foundations today. Signed to the prestigious Elektra/Asylum label (home of the Eagles), Creed's initial prospects looked bright. But the road to commercial success was strewn with difficulties that ultimately brought the band to its knees. This album has a tough, lean and mean sound sitting somewhere between the southern rock of Molly Hatchet and the raw punch of late '70s hard rock acts like Aerosmith and Starz.

**WHAT VOCALIST AND KEYBOARDIST HAL BUTLER SAYS**
"The album was recorded in early 1977... it was unbelievably surreal. Looking back at it, we had the best of the best. We stayed at The Hyatt Hotel on Sunset Boulevard in LA for a month. Everyone knew it as the Riot House. We went from playing these little clubs of 300 capacity to doing thousands almost overnight."

**TRACKS TO CHECK OUT**
'Keep On Rockin', 'Tied Down' and the explosive 'Firecracker'.

**MORE BANG FOR YOUR BUCK**
It's a first time on CD for this cult classic. Fully remastered, the album contains six bonus tracks (five live versions of key album tracks and one unreleased demo) and a 16-page full-colour booklet, with a 3,500-word essay including new interviews with the band, enhanced artwork and rare photos.

**THE WORD FROM RC BOSS DEREK OLIVER**
"Memphis gave birth to a number of great hard rock acts in the 1970s and '80s, and Creed were one of the best. Their tough-guy brand of hard rock was perfectly suited to the city's vibe, leaning towards a swampy southern rock undertow but remaining very much in line with the prevailing bluesy zeitgeist popularised at the time by the likes of Ted Nugent, Foghat and Molly Hatchet. Be prepared to hear some rip-roaring rock that has both barrels fully loaded."

## 707 – 'Mega Force'

**ORIGINAL RELEASE DATE – 1982**

**LINE UP**
**Kevin Chalfant –** lead & backing vocals **Kevin Russell –** guitars, lead & backing vocals
**Phil Bryant –** bass, backing vocals **Jim McClarty –** drums

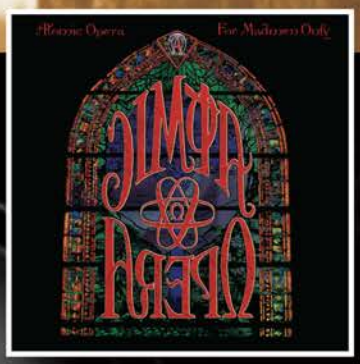
**BACKGROUND**
707's debut album produced an unexpected hit single, the piano-driven, Toto-like 'I Could Be Good For You'. But the band's label, Casablanca Records, failed to fuel the fire and by the time 707 released a follow-up album they were already hearing of the label's collapse. Amazingly, their old label boss Neil Bogart threw the band a lifeline when he set up Boardwalk Records and offered 707 a fresh start. Recruiting a new lead vocalist/frontman, Kevin Chalfant, the band received a leg up when they were asked to write songs for a new action movie, *Mega Force*, giving them much needed promotion and exposure. 'Mega Force' also became the title of an album that saw the band fully embrace the swagger that was predominant at the time. These days the album is recognised as an AOR milestone.

**WHAT GUITARIST KEVIN RUSSELL SAYS**
"At that point in our existence we were often compared to Journey. That's something I never wanted for 707. Not that I don't like Journey well enough. However [*sounding like them*] was never a musical goal for the band. But with Kevin Chalfant's voice up front it was kind of unavoidable."

**TRACKS TO CHECK OUT**
The title track 'Mega Force', 'Get To You', 'Write Again' and 'Can't Hold Back'.

**MORE BANG FOR YOUR BUCK**
The CD is fully remastered, contains six bonus tracks and includes a 16-page full-colour booklet, a 3,500-word essay, including a new interview with band leader Kevin Russell, and enhanced artwork with rare photos.

**THE WORD FROM RC BOSS DEREK OLIVER**
"It could be argued that 707's previous work was more in tune with the west-coast sound of, say, Toto or Steely Dan. But for this, their third and final album, they opted to move in a more forceful direction – similar to Journey, REO Speedwagon and Night Ranger, with the emphasis on solid riffs and truly memorable songs. The record is now regarded as a real underground classic thanks to its prime, melodic AOR sound to die for."




# ATOMIC OPERA – 'For Madmen Only'

**ORIGINAL RELEASE DATE – 1994**

**LINE UP**
**Frank Hart –** lead vocals, lead, rhythm and flamenco guitars, organ
**Jonathan Marshall –** 'heavier than thou rithim' guitars, backing vocals, weasel reference!
**Mark Poindexter –** drums, backing vocals
**Jonas Velasco –** bass guitar, backing vocals

**BACKGROUND**
Houston, Texas has nurtured many fine acts, but there are many more that ought to have made it big, including a religious-leaning stable of acts led by power trio Kings X. Atomic Opera were one of those outfits, playing music that fused the progressive elements of days gone with a contemporary path to future glory. Issued in 1994, 'For Madmen Only' looked set to make a splash. Its solid, muscular sound garnered the attention of traditional metal heads, but also appealed to those whose tastes craved a more modern fix.

**WHAT GUITARIST AND VOCALIST FRANK HART SAYS**
"The worse thing was that our record label fell apart at exactly the same time as [*producer/manager*] Sam Taylor's Wilde Silas Company closed. So, all of a sudden there was nobody manning the ship. We were actually out on tour with Dio when I found out the record company had folded. It was really hard to be on the edge of success and then for it not to happen. 'Joyride' was the song that was supposed to put us on the map."

**TRACKS TO CHECK OUT**
'Justice', 'All Fall Down' and jewel in the crown 'Joyride'.

**MORE BANG FOR YOUR BUCK**
The CD is fully remastered and features a 16-page full-colour booklet, a 3,500 word essay by *Rock Candy Mag* editor Howard Johnson, a new interview with band leader Frank Hart, and enhanced artwork.

**THE WORD FROM RC BOSS DEREK OLIVER**
"This quartet was part of the spiritually-inclined Houston cabal assembled by Sam Taylor; a man who had discovered Kings X and was behind Galactic Cowboys. Atomic Opera were cut from the same musical cloth as Kings X, fusing grunge with hard rock and laying down a sound that was boisterous, yet subtle."

# WARRANT – 'Dirty Rotten Stinking Filthy Rich'

**ORIGINAL RELEASE DATE – 1989**

**LINE UP**
**Jani Lane –** lead vocals, acoustic guitar **Erik Turner –** guitar, vocals **Joey Allen –** guitar, vocals
**Jerry Dixon –** bass, vocals **Steven Sweet –** drums, vocals

**BACKGROUND**
Like most bands, Warrant mutated through a number of line-ups, eventually bringing vocalist Jani Lane on board – an appointment that ignited the band's creativity and set them on the path to superstardom. But it wasn't an easy ride, with a number of setbacks frustrating their progress, including a brief encounter with Prince's Paisley Park organisation, which bankrolled a demo that was rejected by most major record labels. Eventually however – and with the help of their management – the band signed to Columbia Records and this debut album quickly delivered fame and fortune.

**WHAT GUITARIST ERIK TURNER SAYS**
"When Jani [*Lane*] came in things felt musically natural right from the start. He was a really talented guy who could sing, play drums and guitar – and he could write killer songs. We all thought, 'Wow, this is great!' At our very first rehearsal Jani said he had a song he wanted us to try out and it turned out to be 'Down Boys', which ended up on the debut album, of course."

**TRACKS TO CHECK OUT**
'Down Boys', 'So Damn Pretty (Should Be Against The Law)' and the ballad 'Heaven', which made it to Number 1 on the US singles chart.

**MORE BANG FOR YOUR BUCK**
The CD is fully remastered and features a 16-page full-colour booklet, a 3,500-word essay by HoJo including new interviews, enhanced artwork and rare photos.

**THE WORD FROM RC BOSS DEREK OLIVER**
"One of the movers and shakers of the LA Sunset Strip rock scene, Warrant helped define a musical movement *and* achieved commercial success. Produced by Beau Hill (Ratt, Kix, Winger etc.), this album heralded a rapid rise to fame, which was no surprise to those who'd been following the band. The compelling production, trademark riffs and Lane's superb vocals elevated the songs to another level. For a perfect example of late '80s melodic hard rock look no further."

**Buy these albums and tons of other great releases at www.rockcandyrecords.com**

# ROCK CANDY PICKS

THE STUFF THAT'S GRABBED OUR ATTENTION

## SAXON 'The Solid Book Of Rock'

**(Edsel)**

**WHAT'S THE STORY?**
Not actually a book, this CD box set from the Barnsley Big Teasers covers the albums they recorded between 1991 ('Solid Ball Of Rock') and 2009 ('Into The Labyrinth'). That's a massive nine releases in total, taking in a period when the band resurrected a career that appeared to be on the slide.

**WHAT THE BAND SAY**
"It's worth getting just for the artwork. This is a great piece of Saxon history and don't forget, I get to play King Arthur. I didn't get the Oscar that year." – *Saxon frontman Biff, who played King Arthur in the 2007 Spanish film* Perceval, *which is included on the bonus DVD that accompanies 'Into The Labyrinth'.*

**ANY EXTRAS?**
There are so many extras here that they almost outweigh the nine studio albums! There are eight bonus tracks, two on each of the 'Solid Ball Of Rock', 'Forever Free', 'Dogs Of War' and 'Unleash The Beast' albums. Then there are two bonus CDs, 'Classics Re-recorded', originally given away with 2001's 'Killing Ground' album, and rough mixes of the 'Lionheart' album, which was part of the package when that album was first reissued back in 2006. There are also three previously released DVDs, originally given away with limited edition versions of 'Lionheart', 'The Inner Sanctum' and 'Into The Labyrinth'. All this comes with a 12" x 12", 24-page booklet, complete with all lyrics and credits, plus a new cover painting from Saxon artist Paul R. Gregory. And let's not forget that there's also a deluxe version with a print signed by Biff. Phew!

**HIGHLIGHTS**
Each of these nine albums has strong moments worth listening to. 'Solid Ball Of Rock', 'Killing Ground', 'The Inner Sanctum' and 'Into The Labyrinth' are the pick, though, and are worth playing from start to finish. They clearly highlight the way Saxon adapted, changed and refused to repeat an old formula.

**HEAR IT**
If you go to Spotify or YouTube there's plenty from this era of the band to keep your ears pinned back. It will certainly whet your appetite for this box set.

**Malcolm Dome**

## TYGERS OF PAN TANG 'The MCA Years'

**(Caroline/MCA Records)**

**WHAT'S THE STORY?**
This is a beautifully packaged 5 CD set from Whitley Bay's most famous export, one of the early NWOBHM frontrunners. It includes the Tygers' first four studio albums, together with a live collection of three separate BBC recordings from 1980-82. There's also an in-depth essay by *Rock Candy*'s Malcolm Dome, featuring all the colourful characters who helped create the Tygers of Ping Pong story!

**WHAT THE BAND SAY**
"I think it's fair to say that all the big labels wanted to have a NWOBHM band. They knew something huge was going on." – *Guitarist Robb Weir.*

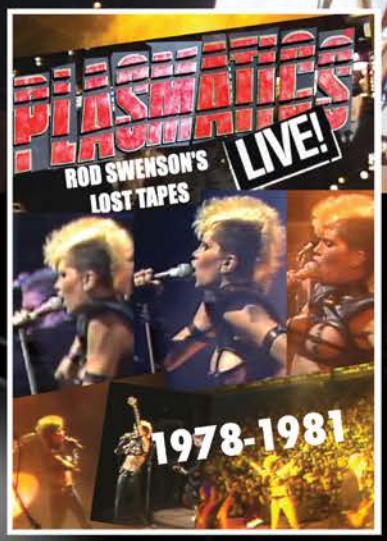
**ANY EXTRAS?**
Loads, as each of the four studio albums has at least three bonus tracks. Highlights are 'Rock'n'Roll Man', a great original rocker, and enjoyable covers of ZZ Top's 'Tush' (check out some great talkbox work from guitarist Robb Weir) and a fine, heavy rendition of the Small Faces classic 'All Or Nothing'.

**HIGHLIGHTS**
The highlight for me is rediscovering these four studio albums rather than individual songs. I love the rawness of first album, 1980's 'Wild Cat'; it has a real punk feel to it. Tracks such as 'Fireclown' and 'Killers' were way ahead of their time. Second release 'Spellbound' (1981) was my personal favourite as the addition of a second guitarist, John Sykes, and vocalist Jon Deverill (who replaced Jess Cox) really helped beef up the Tygers sound. Check out 'Hellbound' and wimphem classic 'Mirror' and you'll see why I love this album so much. Sadly 1981's 'Crazy Nights' suffered from a very muddy production, but the band came back strongly on fourth album 'The Cage'. Peter Collins turned in a great production as outside writers helped the Tygers deliver their best-selling effort. Of the live material here, my pick of the bunch is the band's appearance at the 1982 Reading Festival. I was there and it's exactly as I remember it. This was the Tygers uncaged – raw, loud and proud!

**HEAR IT**
Go to Spotify to access the band's catalogue and look on YouTube for some great live performances.

**Xavier Russell**

Photos: Getty Images/Time and Life Pictures; Getty Images/Waring Abbott




## THE PLASMATICS

### *Live! Rod Swenson's Lost Tapes 1978-1981*

DVD VIDEO

**(MVD Visual)**

**WHAT'S THE STORY?**
Manager and producer Rod Swenson has gone through tons of unreleased live footage of The Plasmatics shot over a three-year period between '78 and '81. The result is this remarkable DVD chronicle of Wendy O. Williams and her fearsome cohorts in action at various grimy clubs. As you might expect, much of what we see here is very primitive. But it's raw enough to give you a feel for why The Plasmatics were so highly regarded by both metalheads and punks alike.

**WHAT THE MANAGER SAYS**
"During the first years of her career Wendy was called 'The Queen Of Punk Rock'. Later, as the band mixed punk and metal, various magazines started calling her 'The High Priestess Of Metal', or 'The Queen Of Shock Rock'. Part of the assault on conformity and what we saw as blind worshipping of consumerism was shocking to people." – *Rod Swenson*

**ANY EXTRAS**
You could argue that everything here is an extra, since this footage was thought to have been lost and only came to light when Swenson moved home. The fact that it's available now is a bonus in itself.

**HIGHLIGHTS**
Where do you start? Once you get beyond the grainy, lo-res quality, then the sheer power and in-your-face attitude takes over. Mention has to be made of 'Want You (Baby)' from 26 July 1978 at CBGBs which was one of the band's first ever shows. And The Plasmatics are at their confrontational finest on 'Squirm' and 'Butcher Baby', both from the Calderone Theatre, Long Island on 17 May 1980. The Sex Pistols were as dangerous as fish fingers by comparison, while Wendy's wild ones even out-thrashed early Slayer!

**SEE IT**
YouTube is stuffed with Plasmatics clips that will give you an idea of what they were all about. Keep your eyes peeled for lots of nasty chainsaw "massacres", exploding Cadillacs and hammer-smashed TV sets!

**Malcolm Dome**

## BRIAN SLAGEL (with Mark Eglinton)

### *For The Sake Of Heaviness – The History Of Metal Blade Records*

**(Constable)**

**WHAT'S THE STORY?**
This is the tale of how a metal-crazy youngster from California who had a bizarre obsession with the NWOBHM ended up 35 years later with a lot of rock celebrity mates, but more importantly a label that helped define a genre of music. Slagel has brought many great sounds (and let's face it, some not-so-great ones) to the world's ears, and he deserves our respect.

**WHAT BRIAN SLAGEL SAYS**
"You never really stop to think about a lot of this stuff, so doing the book is a great way of looking back at how many awesome things have happened to me and Metal Blade. I'm really happy with the way it came out and I hope everyone out there enjoys it!"

**BEST BITS**
Inevitably, it's the early days of the label that intrigue the most. It's almost always more interesting to read about how people make it than what it's like when they get there. In Slagel's case, that's doubly true, because his early forays into the world of metal entrepreneurship happened to bring him into contact with Lars Ulrich – wearing a Saxon T-shirt, no less. Slagel's views on the future of his label in a digital world do make interesting reading, though.

**DOES IT HIT THE SPOT?**
This book has a lot going for it in the same way the record label does. Slagel's love of metal shines through, and his hotline to many metal musicians means the book is interspersed with interesting interviews with the likes of Metallica's James Hetfield, Betsy Weiss from Bitch, Alex Webster of Cannibal Corpse and King Diamond. But I'd like to see more of Slagel the man, rather than just the guy who loves heavy metal music. All in all, though, an entertaining read.

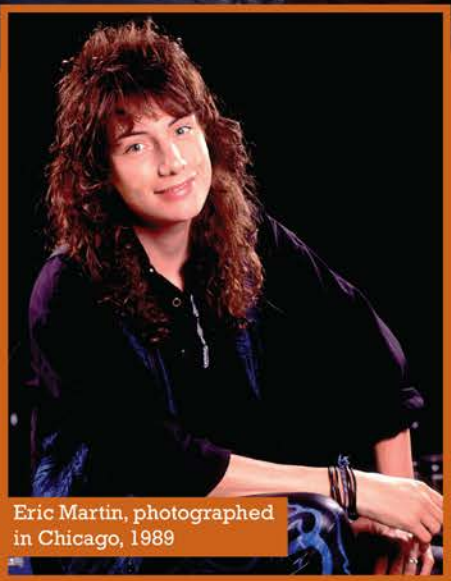
**Howard Johnson**

# THE INSIDE TRACK

# Free

Free backstage in their pomp.
L-R: Paul Rodgers (vocals), Andy Fraser (bass), Simon Kirke (drums), Paul Kossoff (guitar)

**MR. BIG** VOCALIST **ERIC MARTIN** MAKES HIS *ROCK CANDY MAG* WRITING DEBUT TO GIVE YOU THE JUICE ON THE RECORDING CAREER OF THE BAND HE LOVES MOST IN THE WORLD, **FREE**...



Eric Martin, photographed in Chicago, 1989

**"MY DAD WAS IN** the army and I bumped around all over the world when I was growing up. The only thing dad had music-wise was a reel-to-reel TEAC tape recorder and what he liked listening to was Frank Sinatra and old musicals. I seem to remember he had a bit of soul music on there, but that was about it. So I grew up listening to Armed Forces radio. It was mainly soul singers like Otis Redding, Sam Cooke, Jackie Wilson and Marvin Gaye, as well as blues legends like John Lee Hooker. If you listened late at night, however, you could catch some rock music, which was really exciting to me. The first time I heard Paul Rodgers' voice, on Armed Forces radio in Italy, I simply couldn't believe it. I thought it was Otis Redding come back to life!

"**I DUG** Robert Plant and Steve Marriott, of course. What singer didn't in the early '70s? They sounded amazing and every wannabe rock singer I knew tried to sound like those dudes. But no-one sparked me like Paul Rodgers. His tone was warm, smoky and soulful, plus he had incredible range and control. And that gravel in his voice. Lord have mercy! I latched onto his sound in a heartbeat.

**"WHEN THESE** white boys from Britain called Free came along with their rocking rhythm'n'blues, I found my calling. They were truly inspiring and still are to this day. You've got Paul Kossoff's crunchy guitar and vibrato guitar solos; freestyle, almost fretless sounding bass guitar from Andy Fraser; Simon Kirke's four-on-the-floor drumming (with such a great-sounding kit), organ and soul church piano by John 'Rabbit' Bundrick... and then of course there's Paul Rodgers, the voice that changed my life.

**"WHEN I** first met with Billy Sheehan at the start of Mr. Big almost 30 years ago, we chatted about our influences and our love of British blues-based bands of the '60s and '70s. Free came up in conversation many times. When the rest of the guys [*guitarist Paul Gilbert and drummer Pat Torpey*] came into the picture everyone agreed Free was the one band we all listened to that had inspired us as musicians. Pat was flipping through some records and came up with the idea of calling our band Mr. Big after the song on Free's 'Fire And Water' LP. We covered the tune on our third album 'Bump Ahead' and played it live as part of our encore for

years. We all loved the song and hoped it might be lucky for us because of the band we all admired.

**"I'M A** true believer in the power of music, and Free has been a spiritual guidance in my musical life. I sang with Paul and some other singers at a Super Bowl party about seven years ago. We all joined him onstage to sing 'All Right Now' and it was amazing.

"I met and talked to Paul at an awards show in LA shortly afterwards. We were in the green room with our wives, chatting in the middle of the room. Everyone's eyes were on Paul and all the other rockers and hangers-on were forming a circle around us. I was so hyper. It was a real fan boy moment and I asked him all kinds of questions about Free.

"We were both laughing at the situation. My wife told Paul she'd never seen her husband so geeked out for anyone before. And she was right. I've met a lot of famous people in my life, but that was a totally surreal moment for me."

Free live at the Royal Albert Hall, London, 11 February 1972

# Seven Heaven

**Eric gives *Rock Candy* his personal appraisal of Free's recordings**

### 'TONS OF SOBS' (1969)

"I think I first heard Free's debut album at my pal's house, because his older brother had it. It was a chug-a-lug blues rock record with a scoop of Cream. You could hear it on tunes like 'Worry' and 'Walk In My Shadow'. Paul kind of sounded like Jack Bruce on some songs. I loved the cover of Albert King's 'The Hunter' and I also liked 'I'm A Mover'. The guys definitely had something, although it was still clearly at the experimental stage at this point. But I certainly wasn't going to give up on these dudes. I couldn't wait for another dose."

### 'FREE' (1969)

"A second album in one year from a new group. Wow! To be honest I think this is a bit hit and miss. On the one hand you've got the killer groove of 'I'll Be Creepin'' from the underrated and under-appreciated Paul Kossoff. But then the record starts getting a little too hippy for me. Paul seemed to love those slow jams, but I wasn't too crazy about them. He moved me more when he was rough and tumble, like on the killer shuffle 'Trouble On Double Time'. It's definitely got some slow jam to it, but some jerky time signatures make it all so groovy. Here is where I hear exactly where Rich Robinson from The Black Crowes got his mojo working."

Photos: Getty Images/Michael Putland; Getty Images/Paul Natkin

# THE INSIDE TRACK

Paul Kossoff performing at Newcastle City Hall, 1972

### ‘FIRE & WATER’ (1970)

“In the 1970s I was finally working in bands myself, playing dances and parties. I played drums for a short while, then eventually found my place out front. ‘Fire And Water’ came out and finally Free were on the radio with their anthem ‘All Right Now’. I remember my cousin telling me about this new band he’d heard that I should pay attention to, but I was way ahead of him already. The title track kicked the shit out of me and that became my jam for every band I auditioned for. I studied every grunt and ‘yeah-ee-yeah’ on ‘All Right Now’ and felt all the band members really shone on that track. But there was so much great stuff on this album, from the country feel of ‘Remember’ to ‘Heavy Load’, which gave a hint of the sound Bad Company would come up with. I’d pick up the needle and bounce it around from song to song. There’s a deluxe version of ‘Fire And Water’ on iTunes with different mixes and live recordings. Those live performances are amazing, because they prove just how jaw-dropping and incredible Free were onstage.”

### ‘HIGHWAY’ (1970)

“To my mind there are moments on ‘Highway’ where it simply doesn’t get any better. It’s the definitive sound of Free. And again, this was the band’s second album in a year. Incredible! ‘The Highway Song’ hinted once more at the type of songwriting structure we’d later hear with Bad Company. ‘On My Way’ could be an Elton John tune with its gospel groove. ‘The Stealer’ and ‘Ride On A Pony’ roll back to the band’s earlier sound when I was first bitten and smitten by their soulful strut. And ‘Be My Friend’ is the album’s standout track. Paul’s vocals are like velvet soaked in whisky. To be honest the mellowness of the ballads don’t slay me, but the love lament of ‘Love You So’ is really pretty. ‘Highway’ came out in December of 1970 and by April 1971 the band had broken up because of inter-personal tensions. But there was a bonus single released, ‘My Brother Jake’, that they’d recorded in March. It was a pop song that was uncharacteristic of the band, but it had a really catchy hook and is actually one of my favourite Free tunes.”

### ‘FREE LIVE!’ (1971)

“What a great album. I wasn’t fortunate enough to see Free live, but when I close my eyes and crank this baby up, I’m right there in the front row. This record has all my favourite tunes, like ‘Ride On A Pony’. It’s bold, brave and ballsy and sounds exactly as I always dreamed Free would be in the flesh. Raw guitars, both clean and distorted, booming bass drum (it sounds like there are no pads on the bass drum heads, or maybe there’s a pillow inside like all the bands I saw in the ’70s) and there’s fantastic improvisation too. This album provides proof that Free were hands down one of the greatest live rock and roll bands in the world. When it first came out [*in September of 1971*] I didn’t even know the band had split. Maybe the record company put it out there as a smokescreen. I really wish they could have kept it together to make a few more albums. What’s with bands when everything’s going a little sour? They always shoot themselves in the foot.”

### ‘FREE AT LAST’ (1972)

“The boys got back together to record ‘Free At Last’, but I think it’s clear on this album that they were struggling to keep tensions under control. This is strictly blues and church, with the gospel song ‘Catch A Train’, ‘Magic Ship’ and the rock and soul revival of ‘Little Bit Of Love’. I’d say this record is still worth a listen, but it’s not as rocked out as the albums that came before it. It captures Paul in great vocal form, though, lyrically expressing some hope that there’ll be some help for his friend, presumably Kossoff, who had such well-documented problems with drugs. But the reality was that the curtain was coming down fast on the relationship of Andy Fraser and Paul Rodgers as band brothers. And that was just such a shame.”

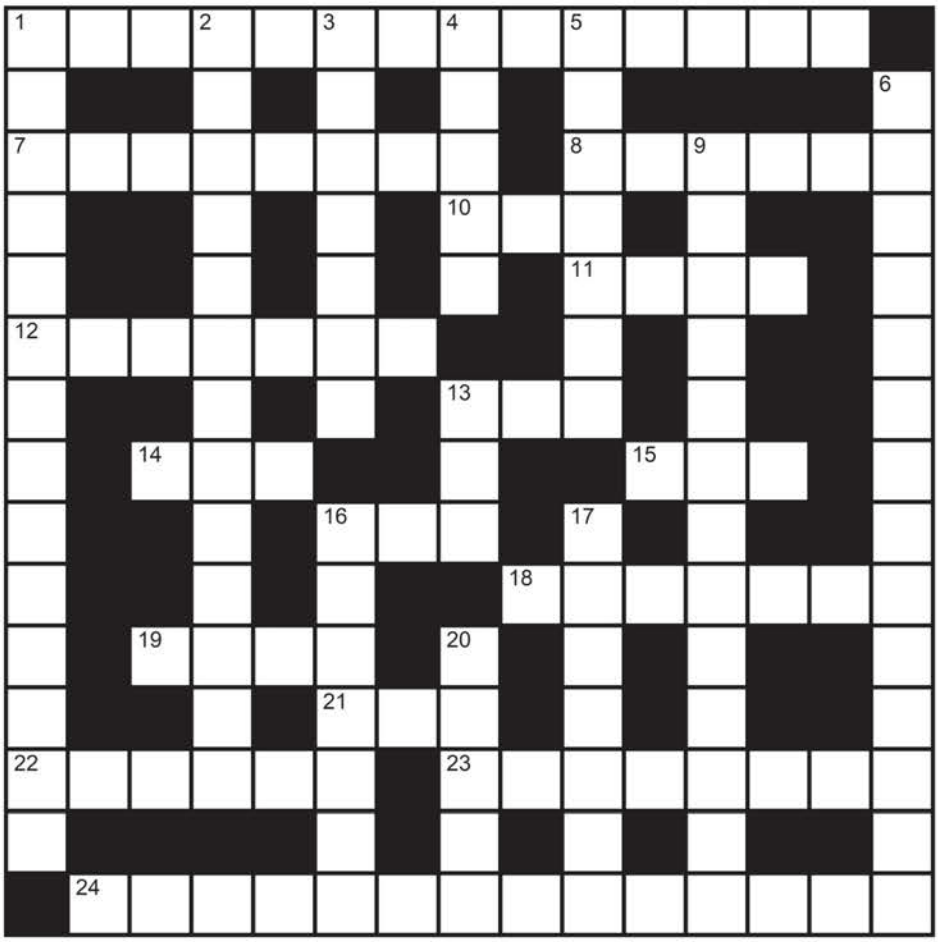
### ‘HEARTBREAKER’ (1973)

“In some ways I hate to say it, given that this was no longer the original Free line-up, but there were some fantastic tunes on ‘Heartbreaker’. Andy Fraser had flown the coop, but Tetsu Yamauchi held his own and wasn’t afraid to pay homage to Andy’s licks. Paul Kossoff, the poor guy, was on his last legs fighting his addictions and struggling to bash out the chords and solos. But the session guys and friends of the band who mucked in kicked up some soulful dust, while Simon Kirke and Paul Rodgers were on fire. ‘Wishing Well’ is unreal, ‘Heartbreaker’ is just awesome and ‘Muddy Water’, penned by keyboardist John ‘Rabbit’ Bundrick, is spine-tingling. This magical song is right up there with my favourite rock ballads of all time, like ‘Bell Bottom Blues’, ‘Bridge Over Troubled Water’ and ‘A Whiter Shade Of Pale’. As I’ve been writing this trip down memory lane I’ve played that tune 15 times in a row. This album isn’t the four original Free members, but it’s still a powerful recording that always reminds me of the end of my teenage years.”

Photo: Getty Images/Michael Putland

# CROSSWORD

**Ladies and gentlemen, prepare your pens and pencils. The *Rock Candy* crossword is here once more to test your metal brain cells and most likely infuriate you along the way...**



11 ACROSS: WHITE LION

24 ACROSS: QUEEN

9 DOWN: RAGING SLAB

20 DOWN: HELLOWEEN

**ACROSS**

**1** Mötley Crüe declared themselves way speedier than affairs of the heart. (3,4,3,4)
**7** On their 1988 debut album, Lillian Axe were 'Laughing In ---- ----'. (4,4)
**8** These AOR merchants came across 'Loud And Clear' in 1989. (6)
**10** Where kids hang out on the second track of Black Sabbath's 'Heaven And Hell'. (3)
**11** 'All You ---- Is Rock 'N' Roll', suggested White Lion. (4)
**12** The first and last words in the title of the sixth Ozzy Osbourne studio album. (2,5)
**13** According to GN'R's 'Civil War' "What we got here -- - failure to communicate..." (2,1)
**14** The band formed by former Boston members Brad Delp and Barry Goudreau around 1989. (1,1,1)
**15** "There's - time -- live..." sang Bruce Dickinson in Iron Maiden's 'The Clairvoyant' back in 1988. (1,2)
**16** Pendragon are... '--- Who Climb Mountains'. (3)
**18** The US state that both Alice Cooper and Rob Halford call home. (7)
**19** You can go for either Stanley or Samson. (4)
**21** 'At Last -- - Free Man', declared Japanese metallers 44 Magnum. (2,1)
**22** LA Rockers Black 'N' Blue were like dogs back in 1988. (2,4)
**23** Band who were living in a 'Hurricane Town' back in 1983. (8)
**24** Queen might have fancied going to Royal Ascot in 1976. (1,3,2,3,5)

**DOWN**

**1** Steven Tyler was driven to tears on the closing track of which 1975 Aerosmith album? (4,2,3,5)
**2** The brilliantly named glam band Rock Candy said they were suckers... '--- A ------ ----' in 1987. (3,6,4)
**3** Iron Maiden nearly killed themselves through overwork on their 1984/85 'World ------- Tour'. (7)
**4** Exodus were hoping to experience 'Pleasures Of The -----' on their second album back in 1987. (5)
**5** A Toto song apparently written for the star of hit film *Desperately Seeking Susan*. (7)
**6** LA-based glam rockers who rose from the ashes of a pop group called Candy. (8,6)
**9** One of the founding members of American rockers Raging Slab. (4,9)
**13** The first name of a famously static Brum metal bassist. (3)
**16** If Metallica went to war, they'd most likely want this metal gang on their side. (7)
**17** Why Judas Priest don't want you trespassing on their property on the 1986 'Turbo' album. Because it's... (7)
**20** Helloween were concerned about 'A Tale That ----- Right' on 'Keeper Of The Seven Keys: Part I'. (5)

**For answers go to our website**
***www.rockcandymag.com***

Crossword by Jason Arnopp.

Photos: Getty Images/Paul Natkin; Getty Images/Keystone; Getty Images/Krasner Trebitz/Redferns; Getty Images/Paul Natkin

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MICHAEL WHITE - 'S/T'

LILLIAN AXE - 'S/T'

LILLIAN AXE - 'LOVE+WAR'

WARRANT - 'CHERRY PIE'

WARRANT - 'DIRTY ROTTEN FILTHY STINKING RICH'

MOTHER'S FINEST - 'IRON AGE'

MAHOGANY RUSH - 'LIVE'

FRANK MARINO - 'WHAT'S NEXT'

FRANK MARINO
'THE POWER OF ROCK AND ROLL'

FRANK MARINO - 'JUGGERNAUT'

CREED - 'S/T'

SURVIVOR
'EYE OF THE TIGER'

KING KOBRA - 'READY TO STRIKE'

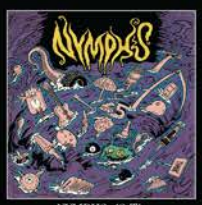
KING KOBRA
'THRILL OF A LIFETIME'

OUTLAWS - 'PLAYIN' TO WIN'

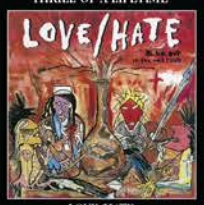
SAMMY HAGAR
'ALL NIGHT LONG'

SALTY DOG
'EVERY DOG HAS IT'S DAY'

TYKETTO - 'DON'T COME EASY'



NYMPHS - 'S/T'



LOVE/HATE
'BLACKOUT IN THE RED ROOM'

WARTHCHILD AMERICA
'CLIMBIN' THE WALLS'

GIRL - 'SHEER GREED'

GIRL - 'WASTED YOUTH'

MARCUS - 'S/T'

KICK AXE - 'VICES'

KICK AXE
'WELCOME TO THE CLUB'

KICK AXE - 'ROCK THE WORLD'

ROUGH CUTT - 'S/T'

ROUGH CUTT - 'WANTS YOU!'

HENRY PAUL BAND
'GREY GHOST'

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